

JOHN BALDESSARI

Arms & Legs (Specif. Elbows & Knees), etc., Part II

Inauguración: jueves, 31 de enero de 2008, a las 20.30 h.

Galería Pepe Cobo

C/ Fortuny, 39 28010 Madrid
Telf 91 319 06 83 Fax 91 308 31 90
www.pepecobo.com info@pepecobo.com

BALDESSARI

ARTIST'S FILE

JOHN BALDESSARI

19 APRIL-24 MAY 1997

OPENING RECEPTION
SATURDAY 19 APRIL 4-6 PM

MARGO LEAVIN GALLERY
812 NORTH ROBERTSON BOULEVARD
LOS ANGELES CALIFORNIA 90069
310 273 0603 FAX 273 9131

ONE-MAN

JOHN BALDESSARI

MTL, avenue des éperons d'or, 13, 1050 bruxelles
gulden sporenlaan, 13, 1050 brussel

28/4 - 15/5/72

15 - 19 h

1. CHOOSING
mushrooms
turnips
2. XYLOPHONE (videotape)

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

OCT 20 1972

THE NEWARK MUSEUM

PROJECT 2

John Baldessari
Four Directional Pieces

April 13 – August 28, 1994

North Wing Galleries

Dialogue with the Artist
Gallery talk by John Baldessari
Wednesday, May 25, 6:00 p.m.*Reception following*PROJECT
2

This exhibition has been funded in part by the Friends of Painting and Sculpture

ONE-MAN

II. John Baldessari

Title, 1971

Script, 1974

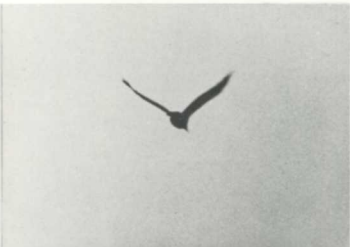
Wednesday, March 22, 3 PM & 8 PM

Thursday, March 23, 3 PM

LIBRARY

APR 6 1978

LOS ANGELES COUNTY
MUSEUM OF ART



Stedelijk Van Abbemuseum
Bilderdijklaan 10
5611 NH Eindhoven

JOHN BALDESSARI
werken 1966-1981
22.05 tm 21.06.81

U bent van harte welkom op de
opening op vrijdag 22 mei van
20.00 - 21.30 uur.

LIBRARY

SEP 11 1981

LOS ANGELES COUNTY
MUSEUM OF ART

DNE-MAN

c i r r u s

4 portfolios

john baldessari

peter hutchinson

narrative art

dennis oppenheim

february

LIBRARY
NOV 12 1976

LOS ANGELES COUNTY
MUSEUM OF ART

OPENING
FEB. 10 - 8-10

708 no. manhattan pl. los angeles, ca 90038 (213) 462-1157

Galerie Laage-Salomon

57, RUE DU TEMPLE - 75004 PARIS - TEL. (1) 42.78.11.71

JOHN BALDESSARI

ŒUVRES RÉCENTES

27 mai - 25 juin 1988

Vernissage le vendredi 27 mai 1988, de 17 heures à 20 heures

JOHN BALDESSARI

WORK 1966-1980

EXHIBITION: MARCH 14-APRIL 28, 1981

Part I: March 14-April 4 Part II: April 8-April 28

CATALOG AVAILABLE

This exhibition is supported by grants from the National Endowment for the Arts in Washington, D.C., and is made possible in part by public funds from the New York State Council on the Arts.

LIBRARY

SEP 05 1981

THE NEW MUSEUM

65 Fifth Avenue
New York, NY 10003

ONE-MAN

JOHN BALDESSARI

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

GALLERIA SCHEMA VIA VIGNA NUOVA 17 FIRENZE 30 MAGGIO 1973 ORE 18

AUG 3 1973

DONALDYOUNGGALLERY

325 WEST HURON STREET CHICAGO ILLINOIS 60610 312-664-2151

John Baldessari

Reception for the Artist
Friday, January 11, 1991
5 to 8 pm

ONE-MAN

JOHN BALDESSARI
GALERIE SONNABEND, 12 RUE MAZARINE PARIS
A PARTIR DU MERCREDI 23 MAI 1973 A 18 HEURES

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

AUG 3 1973

Recent Paintings

by

John Baldessari

Opening Saturday March fourteenth

Richard Feigen Gallery

141 Greene Street New York City 10012 228-8310

March fourteenth to April eighth

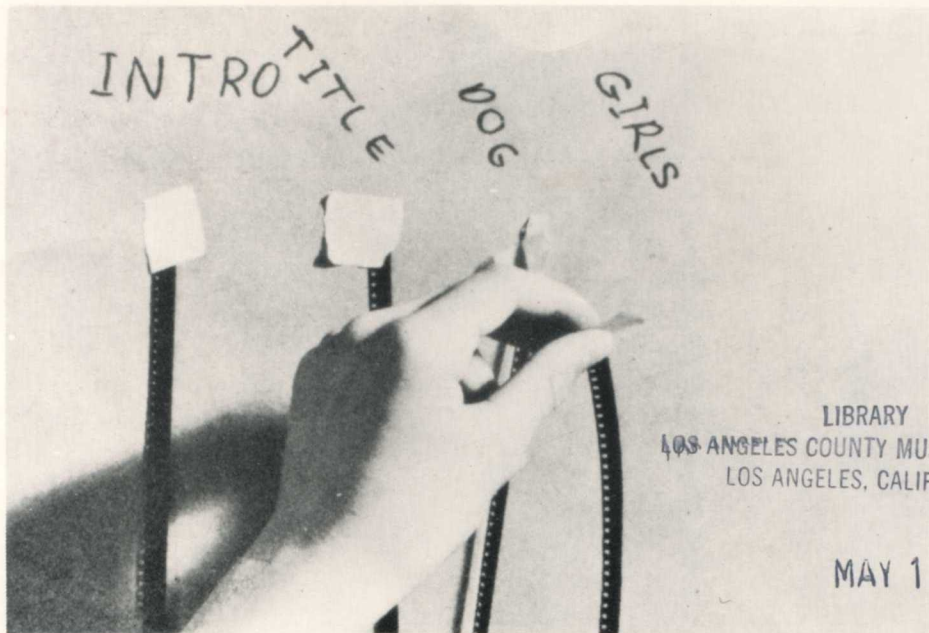
LIBRARY

LOS ANGELES COUNTY MUSEUM OF ART

LOS ANGELES, CALIFORNIA

III 10 1970

ONE-MAN



JOHN BALDESSARI
OPENING APRIL 28, 1973

SONNABEND GALLERY
420 WEST BROADWAY

JOHN BALDESSARI

Born 1931, National City, California. Lives in National City.

John Baldessari is involved with words as content instead of decoration.

Regarding the artist as a man of ideas and strongly influenced by urban imagery, he has sought to avoid "high art" and to substitute the commercial directness of sign painter or electric machine for what he regards as individual and arbitrary aesthetic gesture.

Working in a studio in National City surrounded by used car lots and billboards, Baldessari views this material as open to purely visual exploitation. Words and sentences are lifted from their original context or prepared for their provocative value and then applied to canvas by a National City sign painter. The visual power of these works stem from their pure industrial calligraphy, a point well known to sign painters, but heretofore regarded as suspect material for the artist unless used in some decorative manner.

Th photographic images are a response to a demand for something "real" in a work of art. Organized like captioned snapshots, they combine both fact and dada joke by challenging closely held perceptions of reality in a work of art. The slogan machines spell out the content-message from a form completely commercial in origin, but not unlike minimalist sculpture in appearance.

LIBRARY

A PAINTING THAT IS ITS OWN DOCUMENTATION, 1968

Acrylic on canvas

68 $\frac{3}{8}$ " x 56 $\frac{1}{2}$ "

Molly Barnes Gallery, Los Angeles

A 1968 PAINTING, 1968

Photo emulsion & acrylic on canvas

49" x 45"

Molly Barnes Gallery, Los Angeles

VIEWPOINT, 1968

Mixed, 54" x 55" x 7 $\frac{1}{2}$ "

Molly Barnes Gallery, Los Angeles

PURE BEAUTY, 1968

Acrylic on canvas

45" x 45"

Molly Barnes Gallery, Los Angeles

RYAN OLDSMOBILE, 1968

Photo emulsion & acrylic on canvas

59" x 45"

Molly Barnes Gallery, Los Angeles

ISOCEPHALY, 1968

Mixed, 54" x 55" x 7 $\frac{1}{2}$ "

Molly Barnes Gallery, Los Angeles

LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

MAY 23 1969

The Appearing/Disappearing Image Object

May 11 - June 28, 1969

Newport Harbor Art Museum

john baldessari

'hegel's cellar'
1986

may 26 - july 7, 1990

PENCE GALLERY

908 COLORADO AVENUE
SANTA MONICA, CALIFORNIA 90401
(213) 393-0069
FAX (213) 393-8864

reception: thursday, may 24, 1990, 6 until 8 pm

You are cordially invited to a
celebration in honor of

JOHN BALDESSARI

and the exhibition of his works

Thursday, September 19, 1991

9 to 11 pm

Whitney Museum of American Art

945 Madison Avenue at 75th Street

"John Baldessari" has been organized by The Museum of Contemporary Art, Los Angeles, and is made possible by generous funding provided by The Murray and Isabella Rayburn Foundation; the Lannan Foundation; the National Endowment for the Arts, a federal agency; the Pasadena Art Alliance; Stuart T. and Judith E. Spence; and The MOCA Projects Council.

The presentation of this exhibition at the Whitney Museum is supported by a grant from Emily Fisher Landau.

ONE-MAN

ELEANOR ANTIN
JOHN BALDESSARI
PETER PLAGENS

LIBRARY

NEW WORK

N 14 1974

LOS ANGELES COUNTY
MUSEUM OF ART

OCTOBER 22-NOVEMBER 20 BOEHM GALLERY,
PALOMAR COLLEGE, SAN MARCOS, CALIF

This exhibit runs concurrently with a guest lecture series entitled **ART & ARTISTS : NEW DIRECTIONS.**
For more information contact Art Department secretary-744-1150, x-345

EL MINISTRO DE CULTURA

y en su nombre el Director General de Bellas Artes y Archivos
se complace en invitarle a la exposición

Ni por ésas

JOHN BALDESSARI

que será inaugurada el miércoles, 11 de enero, a las 19,30 horas
en el Centro de Arte Reina Sofía

ONE-MAN

JOHN BALDESSARI

PAINTINGS 1967-69

LIBRARY

LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

MAY 18 1972

PALOMAR COLLEGE, SAN MARCOS, CALIFORNIA

APRIL 19 - MAY 13 BOEHM GALLERY

JOHN BALDESSARI

Sets for Bertolt Brecht's

"The Restible Rise of Arturo Ui"

at

RENA BRANSTEN GALLERY

77 Geary San Francisco, CA

415•982•3292

July 10 - August 16, 1990

A video of the performance is available

john

ONE-MAN

baldessari

(Slides - Film - Talk)

John Baldessari

Cremation Piece, June 1969.

"One of several proposals to rid my life of accumulated art. With this project I will have all of my accumulated paintings cremated by a mortuary. The container of ashes will be interred inside a wall of the Jewish Museum. For the length of the show, there will be a commemorative plaque on the wall behind which the ashes are located. It is a reductive, recycling piece. I consider all these paintings a body of work in the real sense of the word. Will I save my life by losing it? Will a Phoenix arise from the ashes? Will the paintings having become dust become art materials again? I don't know, but I feel better."

FEB 16 1979

SANTA BARBARA CONTEMPORARY ARTS FORUM, COUNTY
THURSDAY, FEBRUARY 15, 8:00 P.M. MUSEUM OF ART
NON-MEMBERS \$3
S.B. MUSEUM OF ART AUDITORIUM
1130 STATE STREET, S.B.

John Baldessari
Tony Cragg
John McCracken

13 November – 8 December 1990

Gallery Paule Anglim

14 Geary St. San Francisco California 94108

(415) 433-2710 Tues.-Fri. 11-5:30 Sat. 11-5

Opening reception

Thursday 15 November 5:30 – 7:30

Internationally Known Artist

JOHN BALDESSARI

ILLUSTRATED LECTURE

Wednesday, May 13, 1987

7:30 p.m.

Social Science Building, Room 100

San Diego State University

\$5.00 General / \$2.50 Students w/I.D. Cards

Call 265-5413 for Tickets and Information

Sponsored by the Department of Art, SDSU

JOHN BALDESSARI

28 novembre 1991 - 11 janvier 1992

Vernissage le mercredi 27 novembre
de 17 h 00 à 20 h 00

La galerie sera fermée du 25 décembre au 1^{er} janvier inclus

GALERIE CROUSEL-ROBELIN BAMA

40, rue Quincampoix - 75004 PARIS

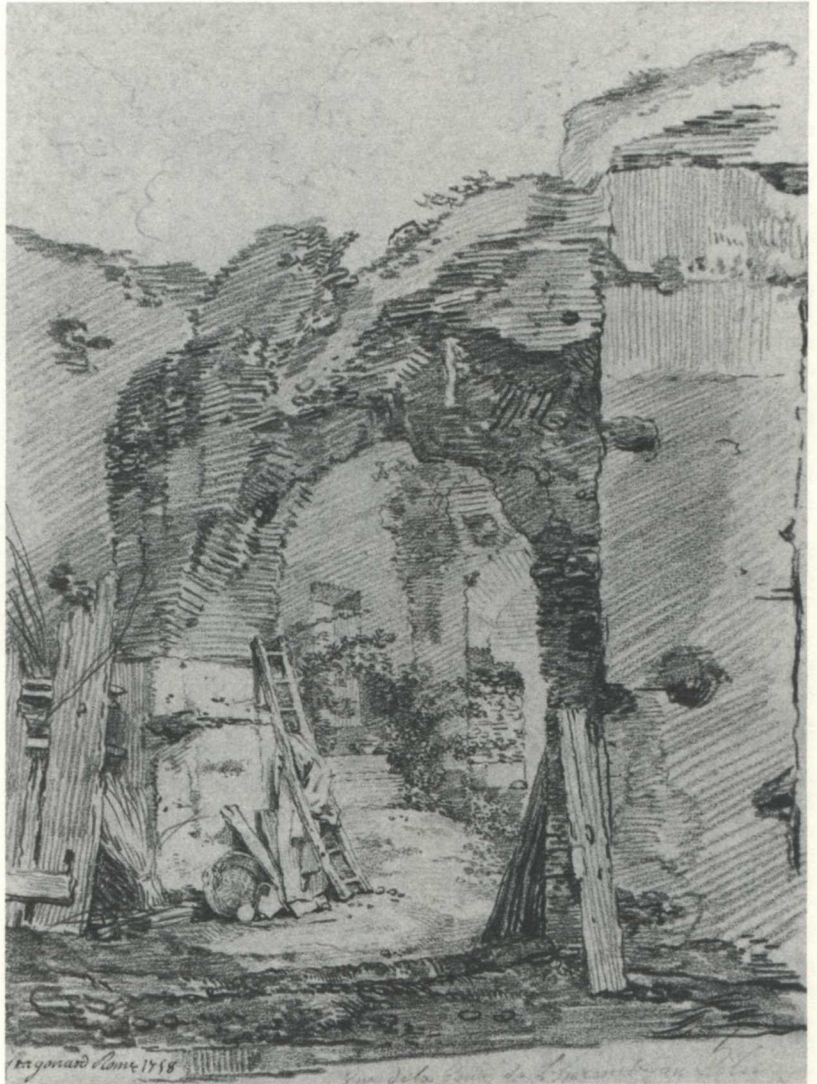
Tél. : (1) 42.77.38.87 - Fax : (1) 42.77.59.00

du mardi au samedi : 11 h-13 h, 14 h-19 h.

Calendar

Santa
Barbara
Museum
Of Art

September 1986



Jean Honore Fragonard, *Ruins of the Colosseum*, 1758, red chalk, buff paper. The John and Alice Steiner Collection.

Santa Barbara Museum of Art

Open Tuesday through Saturday, 11 a.m. to 5 p.m.; Thursday evenings until 9 p.m.; Sunday, noon to 5 p.m.
Telephone 963-4364 (voice); 963-2240 (TDD)

Handwritten notes:
XHF
file
Kri: need
revised
catalogue

Exhibitions

Ralph Steiner (1899-1986): A Tribute September 5 through October 12

Ralph Steiner, noted photographer, film maker and long time educator, is remembered in this exhibition lent by Marion Post Wolcott. Her documented remarks add a personal dimension to the work on view. During his long and productive career, Steiner alternated between commercial advertising photography and his personal work. Steiner was one of the earliest film makers to have his avant-garde films screened at the Museum of Modern Art in New York City. In 1935, he and Paul Strand worked together as cameramen on Paul Lorentz's *The Plow that Broke the Plains*.

Old Master Drawings from the Collection of John and Alice Steiner Through September 14

This selection of 100 Italian, French, Dutch and Flemish drawings dating from the sixteenth through the eighteenth centuries reflects the achievements of a couple who have assembled one of the finest private Old Master drawing collections in this country. The exhibition was organized by the Santa Barbara Museum of Art and will also be seen at the Yale University Art Gallery, the Springfield Museum of Fine Arts and the Muscarelle Museum of Art at the College of William and Mary. It is accompanied by a catalogue written by UCSB Professor Alfred Moir in conjunction with a graduate student seminar. Fee for non-members except Thursday evenings from 5 to 9 p.m. Catalogue available.

The Worker: Art and Blue Collars Through September 21

This century has seen an increase in 'blue collar' workers in conjunction with the growth of urban development and an emphasis on industrialization. Works from the permanent collection are supplemented by loans.



Ralph Steiner, untitled, c. 1935, gelatin silver print. Lent by Marion and Lee Wolcott.

Art for America: Selections from the Donald Bear Memorial Collection Through October 5

The Donald Bear Memorial Collection was established in 1955 in honor of the Museum's first director. It contains works of art which reflect an interest in art as it expresses the spirit of America.

California Viewpoints John Baldessari Through October 12

John Baldessari uses photographic images to explore relationships, media perceptions, and altered contexts. Motion picture publicity stills, cropped out of context, are combined with both hand tinted and other documentary photographs to create highly charged narrative statements. The exhibition, third in a series of five, is funded by the California Arts Council and the Charles and Mildred Bloom Memorial Fund. Catalogue available.

Motor Racing Photographs Jesse Alexander Through October 19

Photographer Jesse Alexander, well known in the field of motor racing photography, brings a fresh and dramatic vision to this subject. The exhibition spans his years as European editor for *Sports Car Illustrated* (later known as *Car and Driver*.) Images on view document the "golden years" of European motor racing. Almost from the beginning, Alexander was convinced that people were as interesting and important as the cars and events. This aspect of his work can be seen most dramatically in his 1960 portraits of drivers Jim Clark and Phil Hill. Also included will be recent color work taken during the off-season at great race tracks around the country. Catalogue available.

Handwritten notes:
JOHN
BALDESSARI



Jesse Alexander, *Nürburgring*, 1959, gelatin silver print. Lent by the artist.

Fukusa: Japanese Gift Covers The Shojiro Nomura Collection

Surimono: Privately Published Japanese Prints

October 4 through November 16

The variety and beauty found in works from the Japanese Edo period are illustrated in these two exhibitions. The Surimono exhibition is drawn from the collection of the Spencer Museum at the University of Kansas; Fukusa, ceremonial gift covers, is on loan from Mills College, Oakland. Fee for non-members except Thursday evenings from 5 to 9 p.m. Catalogues available.

Permanent Collections on View

Wright S. Ludington Collection of
Classical Antiquities

Preston Morton Collection of
American Art

And selections from the following
areas of the collection:

Twentieth Century American and
European Art

Old Master Paintings

Oriental Art

Pre-Columbian Art

The Ala Story Collection of International
Modern Art (from September 5)

African Art

Receptions

Member's Reception

September 5: Friday, 5:30-7:30 p.m.

*Old Master Drawings from the Collec-
tion of John and Alice Steiner*

*Art for America: Selections from the
Donald Bear Memorial Collection*

California Viewpoints: John Baldessari

*Motor Racing Photographs: Jesse
Alexander*

The Worker: Art and Blue Collars

Member's Reception

October 24, Friday, 5:30-7:30 p.m.

*Fukusa: Japanese Gift Covers from the
Shojiro Nomura Collection*

*Surimono: Privately Published Japanese
Prints*

California Viewpoints: Rick Stich

John Sloan, A Printmaker

101 Works by the Great American Master

José Posada Woodcuts

**The Museum will be open from 11
a.m. to 5 p.m. on Labor Day. The
exhibition *Picasso: Form and Line*
has been extended to be on view for
the last time on Labor Day.**

Gallery Tours/Talks

**Guided Tours: Tuesdays through
Sundays at 2 p.m.**

Meet at the State Street entrance

**Bilingual tour: Spanish-English
By Manuel Unzueta**

September 13: Saturday, 3 p.m., Free

Focus Tours

*Old Master Drawings from the
Collection of John and Alice Steiner*
September 6 & 13: Saturdays, 1 p.m.
Meet in the McCormick Gallery
Members free; fee for non-
members.

**Art à la carte: 20 minute talks
Tuesdays at 12:30 p.m.**

**September 2: Meet photographer
Jesse Alexander in the Emma Wood
Gallery for a presentation on *Motor
Racing Photographs*.**

**September 9: Meet Curator of Educa-
tion Deborah Tufts in the McCormick
Gallery for a presentation on *Old
Master Drawings*.**

**September 16: Meet Curator of Col-
lections Barry Heisler in the
Leadbetter Lobby for a presentation
on *The Worker: Art and Blue Collars*.**

**September 23: Meet Assistant Regis-
trar Elaine Cobos in the Park Wing
gallery for a presentation entitled
*John Baldessari: What's the Idea?***

**September 30: Meet Curator of Col-
lections Barry Heisler and consulting
conservator Paul Rabin in Ludington
Court for a presentation on the year-
long conservation project planned
for the antiquities collection.**

**October 7: Meet Curator of Oriental
Art Susan Tai in the McCormick Gal-
lery for a presentation on *Surimono:
Privately Published Japanese Prints*.**

Events

Lectures/Films

Themes in Southern California Art: The 1940s

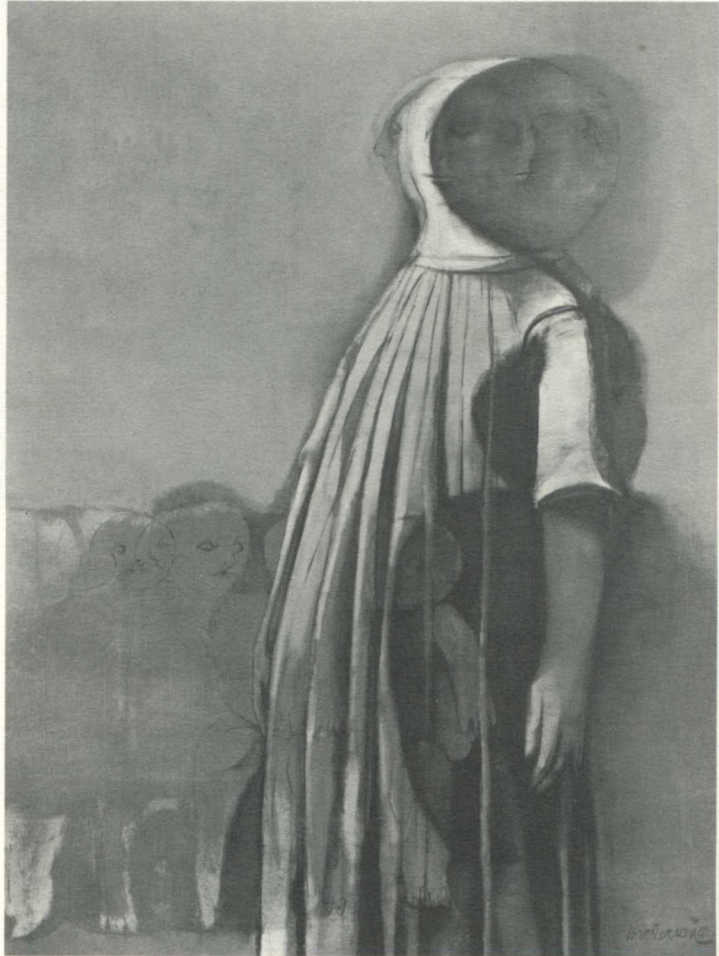
Slide Lecture by Paul J. Karlstrom
September 11: Thursday, 7:30 p.m.

Paul J. Karlstrom, Regional Director of the Smithsonian Institution's Archives of American Art in San Francisco, will lecture on the impact and persistent application of particular themes by artists working in Southern California in the 1940s. This lecture is presented in conjunction with the exhibition of works from this period on view in the Donald Bear Memorial Collection. Members \$2; Non-members \$3.50.

The Award Winning Film Memories of Monet

September 25: Thursday
Five Screenings at 2, 3, 4, 7 & 8 p.m.

This highly acclaimed new half-hour film is being shown again this month by request both from those who want to see it again and those who were turned away. Featuring Claire Bloom as narrator, the film blends views of the artist's gardens at Giverny with his paintings, demonstrating the relationship of his art to its source. The film is based on the memories of artist Lilla Cabot Perry who spent ten summers in Giverny. Works by friends and contemporaries such as Pissaro, Whistler and Sargent are included, along with the domestic circle of Monet and his family. This film was the 1985 Blue Ribbon winner at the American Film Festival. Tickets now available in the Museum Bookstore or at the door before each screening. Donation \$1.



Morris Broderson, *Mary, Mother of Christ*, 1960, oil on canvas. Gift of the artist to the Donald Bear Memorial Collection.

Francis Ford Coppola Lecture by Peter Cowie and a short film on Coppola October 5: Sunday, 2:30 p.m.

Well known British film critic and historian, Peter Cowie, will discuss the extraordinary career of Francis Ford Coppola. From early successes like *You're A Big Boy Now*, via the box-office triumph of *The Godfather* movies, to the hazards of filming *Apocalypse Now* in the Philippines, and the shattered dreams of a personal studio in San Francisco, Coppola's world has never been pre-

dictable. Peter Cowie is at work on the first major critical biography of Coppola. With his talk will be screened a little-known documentary about Coppola, shot by George Lucas years before he achieved fame with *American Graffiti* and *Star Wars*. Cowie, author of fifteen books on films and film makers, is editor of the *International Film Guide*, now in its 24th year. His articles appear regularly in the *New York Times* and the London *Sunday Times*. Members \$2; Non-members \$3.



John Baldessari, *White Shape*, 1984, gelatin silver print, acrylic paint. Courtesy of the Margo Leavin Gallery.

Membership Groups

Artreach

September 16, Tuesday

Curator of Photography Timothy Hearsum will give a gallery talk on the exhibition *Motor Racing Photographs - Jesse Alexander*. Alexander's racing photography has been published internationally. He is a sustaining trustee at the Museum.

Friends of Oriental Art

Japanese Gift Covers, Fukusa of the Edo Period, An Unusual Textile Art
October 3: Friday, 5:30 p.m.

Curators of the Fukusa exhibition, Mary and Ralph Hays, will present a slide lecture on the works on view. Eminent historians in the field of East Asian textiles, the Hays are the only people outside of Japan who have studied and written on the *fukusa*. The reception following the lecture will be sponsored by the Mills College Club. Members \$2 (FOA free); Non-members \$3.

Travel

For information: ext. 336.

At press time, limited space is available on the first four tours listed below. Full details are available upon request.

**Portugal and Northern Spain
Art & Architecture in Iberia
September 23 to October 9**

**Boston and New York
Autumn in the East
October 6 to 13**

**The Best of Japan
October 23 to November 8**

**Bali, Bangkok, Java & Hong Kong
March 14 to 29, 1987**

This is the first announcement of two special tours being offered in 1987. Full itineraries are now available upon request.

Tour to China

August 31 to September 24, 1987

This study tour will explore the art, archaeological and historical monuments, as well as the scenic wonders of one of the world's most ancient cultures. The itinerary, designed by Susan Shin-tsu Tai, curator of Oriental art and tour leader, provides both an introduction for the first-time visitor as well as an in depth study of China and its heritage for repeat visitors.

In addition to the museums, temples and monuments of Beijing, Shanghai and Xian, highlights of the tour include a visit to the rarely seen early Buddhist cave temples in Datong, and to Kunming, known for its stone forest and its mixed population including 22 of China's national minorities. Tour members will also visit the lakes, gardens and rivers in the area of Hangzhou and Guilin.

The Scenic and Cultural Riches of Kashmir, Nepal & Northern India October 1987

This deluxe 3-week tour combines some of India's and Nepal's most colorful and spectacular sights. The itinerary includes three autumn nights on a five star houseboat in Kashmir, and visits to Varanasi (Benares), to Agra to see the Taj Mahal, and to Akbar's magnificent Mughal palace city of Fatehpur Sikri. In Rajasthan the tour will stay at the Lake Palace in Udaipur, the Ram-bagh Palace in Jaipur and the Umaid Bhawan Palace in Jodhpur, once the residences of the former ruling princes of India.

Three days will be spent in the kingdom of Nepal at the foot of the Himalayas. The flags, flowers and wooden houses of Kathmandu remind one of a Brueghel painting and from there excursions will include a visit to the Buddhist town of Patan.

Included are visits to the homes and palaces of collectors, music and dance performances and on-site lectures by authorities on Indian culture. This carefully paced tour begins and ends in New Delhi and includes a stopover in both directions in Singapore.

Bus Tour

**Tour to the J. Paul Getty Museum
September 25, Thursday**

A special docent tour focusing on the Getty's collection of Western European paintings will be followed by a no-host lunch in the garden tea-room. There will be time after lunch to view other exhibitions of antiquities, illuminated manuscripts and decorative arts. Depart at 9 a.m. and return at 5 p.m. Members \$25; Non-members \$30. Purchase tickets by sending your check and a stamped, self-addressed envelope to: Getty Tour, SBMA, 1130 State St., S.B., CA 93101. Information: ext. 325.

Education Center

Open to the public on Thursdays and Fridays from 2 to 5 p.m. Call ext. 352 for information.

Ornaments and Adornments September 13 through October 31

Every culture adorns itself in different ways. Visitors to the Education Center will see colorful carved Mexican masks, beads, jewelry, and photographs of costumes and of body decoration and scarification.

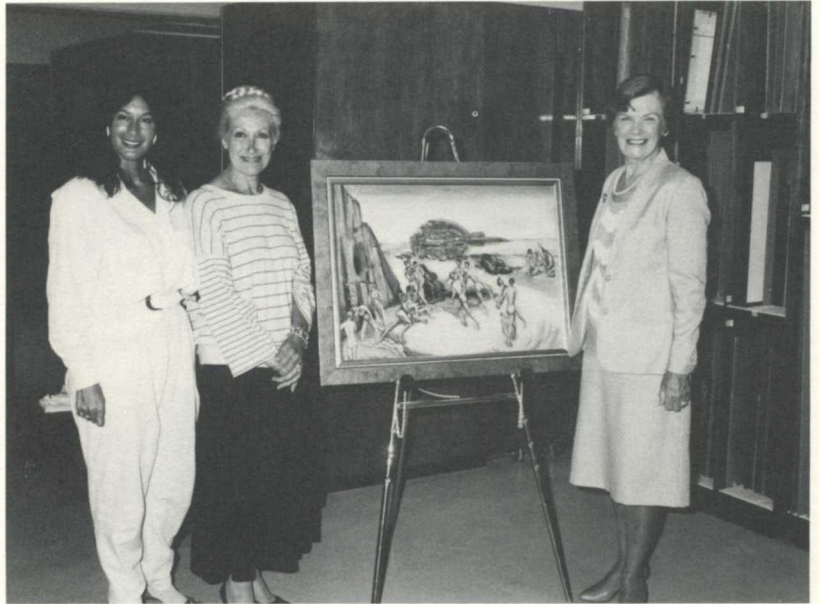
Classes/Workshops

**Unlocking the Images:
Learning to Look at Art**
September 11 through December 11
Thursdays: 10 a.m. to Noon
Instructor: Deborah Tufts

This course, designed to broaden the student's knowledge, understanding and appreciation of art, will touch on all periods and cultures. Methods of analysis and criteria for evaluating works in many media will be introduced, with emphasis on works in the Museum's collection. Slide presentations, guest lecturers, gallery tours and an optional field trip will be included in the course. Co-sponsored by SB Continuing Education. Free. Information: 687-0812.

**Creative Painting: Ideas
and Methodology**
September 18 through November 20
Thursdays: 6:30 to 9 p.m.
Instructor: Jorgen Henriksen

Students will explore a variety of compositional ideas and methods in ink and watercolor. Analysis of works in the Museum's collection, demonstrations, studio experiences and critiques will help broaden students' understanding and ability. Both beginners and those more experienced in visual arts can benefit from the class. Co-sponsored by SB Continuing Education in the Ed. Center. Free. Register at the first meeting.



A new and important addition to the Museum's collection of twentieth century paintings is now on view in the Ala Story Gallery. *The Island*, by Percy Wyndham Lewis, 1942, is a gift from the Women's Board. Board members from left to right are: Mrs. James M. Hansen, Mrs. Salvatore Travolta and Mrs. William Hauser, president of the Women's Board.

Sunday Funday Family Workshops Parent/Child: 2:30 to 4:30 p.m.

Make the world of art a meaningful part of your child's life. Come and create together in these Sunday workshops, limited to 30 people. Tickets are \$4 per person and may be purchased during Ed. Center hours.

Sept. 7: *Fantasy Creatures in Art*
Create a demon or beast drawing/collage.

Sept. 14: *Picasso for a Day*
Picasso slide show and a chance to imitate his 'child-like freedom' using pastels or paint.

Sept. 21: *Color and Expression*
Explore color and shape then create a non-objective Expressionist painting.

Sept. 28: *Kings and Queens*
Return to the Renaissance and create your own royal styrofoam puppet with artist Judith Litschel.

Ornaments and Adornments Through the 'Tracks of Time' September 20: 1 to 3 p.m. September 27: 1 to 4 p.m. Instructor: Lee Erlin Snow

This 2-day workshop will introduce participants to the use of beads, semi-precious stones, metals and other materials as jewelry and as body ornaments. This class could provide the incentive for collectors to string or re-string their beads, creating a necklace to be worn and enjoyed. In the first session, participants will learn how other cultures have decorated themselves. Those who have traveled are encouraged to bring trinkets collected in other lands and to share their experiences. The second session will focus on jewelry creation. Author/artist Lee Erlin Snow will assist students as they develop their own necklace. Fee: \$20; Non-members \$30. Pre-registration required. Register during Ed. Center hours, or by mail (attention Pam Hoeft).

**Controlling Your Destiny:
A Topic for Artists
Saturdays: September 13-October 4**

This series of four workshops is co-sponsored by the Santa Barbara Chapter of Artists Equity and the Museum and will take place in the Museum's auditorium.

September 13: 11 a.m. to 5 p.m.

The Business of Art (Marketing)

Speaker: Libby Plautus, L.A. sculptor and lecturer, will discuss promotion, marketing, planning, corporate sales, pricing, record keeping, and budgets.

September 20: 11 a.m. to 1 p.m.

Photographing Your Art

Speaker: Timothy Hearsom, artist and SBMA curator of photography

September 27: 11 a.m. to 5 p.m.

Legal Aspects of Contracts and Copyrights

Speaker: Lee Bendekgey, San Francisco lawyer, will address the legal aspects of being an artist with emphasis on contracts and copyrights.

October 4: 11 a.m. to 1 p.m.

Conservation Framing

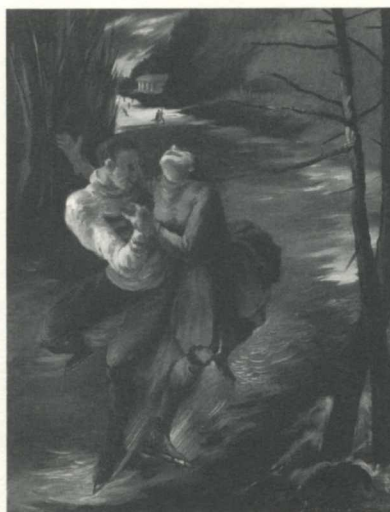
Speaker: Ken Gilbert, Ojai gallery owner and framer, will demonstrate techniques of conservation matting and framing.

Tickets: Series \$50 (members of SBMA and Artists Equity); Non-members \$75. Purchase tickets at the door. Individual tickets are also available. Call Artists Equity at 967-0719 for more information.

Workshop

**Collecting Japanese Textiles Today
October 4: Saturday, 1 to 4 p.m.**

Addressing important questions concerning connoisseurship and quality, Fukusa curators Mary and Ralph Hays will discuss style, technique, dating and condition using slides and textile examples. They will also address market availability and will include examples of rare Japanese textiles. Members \$10; Non-members \$12.



Peppino Mangravite, *Ecstasy*, oil on canvas.
Gift of Mrs. Donald Bear to the Donald Bear Memorial Collection.

Announcements

Treasure Sale October 18, 19, 20

Help the Museum by contributing to Treasure Sale and Clothes Gallery Sale. Donations of fine jewelry and antiques are especially welcome. Signed appraisals and pick-up service available. Call ext. 345 to make arrangements, or bring items to McCormick House, 1600 Santa Barbara Street.

Ongoing Conservation On View

During the next seven months, the public will be able to witness some of the procedures which the Museum's consulting conservator, Paul Rabin, will be performing as he treats the Museum's two large second century Roman statues, the Aphrodite and the Lansdowne Hermes. This project is funded in part by a grant from the Institute of Museum Services.

Celebration Ball 1986 November 22, Saturday Save this date.

Can the annual ball be even more spectacular than last year? Yes, say Women's Board members who promise full details in the next Calendar. Already assured – fabulous food by Róccoco, and sensational sounds by the Clark Keen Orchestra.

Community Treasure Endowment Campaign News

This month the Museum would like to give special recognition and thanks to Mr. and Mrs. Dwight Veder for becoming the eighteenth family to join the Fifty Families Anniversary Fund.

Other important gifts were received from the Hearst Foundations, Mrs. Joseph Nadherny, Mr. and Mrs. Charles Converse, Mr. Lawrence T. Hammett, Southern California Edison Company, O.H. Gentry Company, City Commerce Bank and Mr. and Mrs. Stuart Taylor (who endowed a chair in the Mary Craig Auditorium). All of these gifts are received with appreciation.

Curators' Clinics September 15, Monday

Curators will help to date, research and attribute works of art but cannot provide authentications, written opinions or cash evaluations. By appointment only: call ext. 305. Members only.

Volunteer Needs

Would you like to help at receptions, films or lectures? Work at the Information Desk, Library or Bookstore? Help with the Clothes Gallery or Treasure Sale? Then call Kathy O'Leary, volunteer coordinator, at ext. 325.

*Santa
Barbara
Museum
of Art*

1130 State Street
Santa Barbara, California
93101-2746

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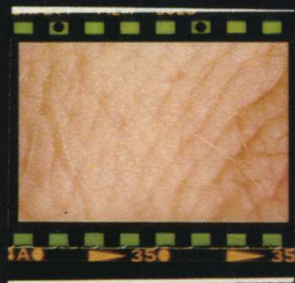
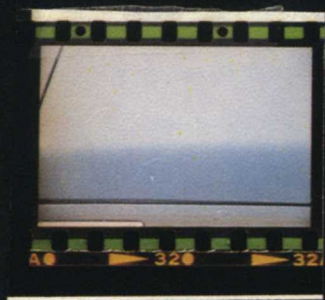
Jesse Alexander, Phil Hill, Monza, 1960, gelatin
silver print. Lent by the artist.

*A portion of the Museum's general operating funds
for fiscal year 1986 has been made available through
a grant from the Institute of Museum Services,
a Federal agency that offers general operating
and program support to the nation's museums.*



M. TUCHMAN
CURATOR OF MODERN ART
LA COUNTY MUSEUM OF ART
5905 WILSHIRE BLVD
LOS ANGELES CA 90036

BALDESSARI RECENT WORK



SEPT. 23, 1976

JAMES CORCORAN GALLERY
8223 SANTA MONICA BLVD.
LOS ANGELES 90046
TEL. 656-0662



The Board of Trustees of
The Museum of Contemporary Art
cordially invites you to a
Special Preview of the exhibition

John Baldessari

the first full-scale retrospective exploring
the works of this internationally renowned
Los Angeles artist, one of the originators
of Conceptual Art.

Friday evening
March 23
8:30 to 11:00 p.m.

The Museum of Contemporary Art
250 South Grand Avenue at California Plaza
Downtown Los Angeles

No Host Bar
Cocktail Attire

Please present this invitation at the door
for admission.

Self-park at California Plaza, entrance on
Lower Grand Avenue.



*You are also invited to attend "Lothar Baumgarten" on Saturday evening, April 7
and "Sanctified" & "Roni Horn" on Saturday evening, April 21. Special tickets
to these openings are included in the latest issue of the MOCA Members Calendar.*

*"John Baldessari" has been organized by MOCA, and is made possible by
generous funding from The Murray B. and Isabella Rayburn Foundation;
the Lannan Foundation; the National Endowment for the Arts, a federal
agency; Stuart T. and Judith E. Spence; and the MOCA Projects Council.*

JOHN BALDESSARI



JOHN BALDESSARI



POST CARD

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ビデオ・スクリーニング 2

CCA北九州プロジェクト・ギャラリー
2005年8月30日(火) - 9月22日(木)
月曜日 - 土曜日 午前10時 - 午後5時 祝日休

Carol Eliel
L. A. County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036
U. S. A.

JOHN BALDESSARI

VIDEO SCREENING 2

CCA KITAKYUSHU Project Gallery
August 30 - September 22, 2005
Monday to Saturday 10 a.m. - 5 p.m.

AIR MAIL

CCA
CENTER FOR CONTEMPORARY ART
KITAKYUSHU

805-0059 北九州市八幡東区尾倉2-6-1 3F,
2-6-1 3F Ogura Yahata-higashi-ku Kitakyushu
Phone +81 093 663 1615 Fax +81 093 663 1610

J O H
N B
A L D
E S S
A R I

BALDESSARI, JOHN

OPENING **WEDNESDAY**

DECEMBER 16 FROM

6 UNTIL 8 P.M. AND

CONTINUING THROUGH

JANUARY 30, 1993

AT **TEXAS GALLERY**

2012 PEDEN STREET

HOUSTON, TX 77019

PHONE (713) 524 1593

FAX (713) 524 0534



Howard Fox
LOS ANGELES COUNTY MUSEUM
5905 Wilshire Blvd.
Los Angeles, CA 90036

SOLVING EACH PROBLEM AS IT ARISES

IT CAN BE SUBJECT MATTER OF A RELIGIOUS NATURE, A SCENE IN A FOREIGN COUNTRY. WHATEVER THE SUBJECT, THE PROFESSIONAL ARTIST MAKES EXHAUSTIVE STUDIES OF IT. WHEN HE FEELS THAT HE HAS INTERPRETED THE SUBJECT TO THE EXTENT OF HIS CAPABILITIES HE MAY HAVE A ONE-MAN EXHIBITION WHOSE THEME IS THE SOLUTION OF THE PROBLEM. IT IS SURPRISING HOW FEW PEOPLE WHO VIEW THE PAINTINGS REALIZE THIS.

BALDESSARI, John (b. 1931 National City, CA)

Solving each problem as it arises

1967

Acrylic on Canvas

67 3/4 x 56 1/2 inches

ARTIST'S FILE

BALDESSARI, JOHN

Provenance:

Richard Feigen Gallery, New York

Private Collection (purchased in 1970)

Exhibitions:

John Baldessari: *Recent Paintings*

Richard Feigen Gallery, New York

March 1 thru April 8, 1970

NEW OFFERINGS

Richard Artschwager

Paintings From The Sixties

Herbert Bayer

Paintings, Drawings, Photography

Henry Moore

Working Model for Reclining Figure, 1954

K E N T

67 Prince Street New York, N.Y. 10012

(212) 966 4500 www.kentgallery.com



John Baldessari

Two Horses and Riders (with Blue Parrot) 1997

Lithograph, Pochoir on paper, ed: 60

Panel 1: 17 3/4" x 25" ~ Panel 2: 7 1/2" X 13 3/8"



ARTIST'S FILE



I am pleased to announce a new publication from EL NOPAL PRESS by the artist John Baldessari. The image is of two horses and their riders facing each other. This is reminiscent of an earlier print dealing with East and West Berlin where two trucks are shown halted and facing each other on a one way bridge.

The riders and horses are also accompanied by an emblematic image of two hands and a blue parrot, this is a commentary on the first panel which in turn points to the border between USA and Latin America.

The print is interactive in that panel #2 can be placed at any distance above or below panel #1, depending on the perceived distance the viewer sees fit.

F. Siqueros

EL NOPAL PRESS

By appointment: 213 581-7112

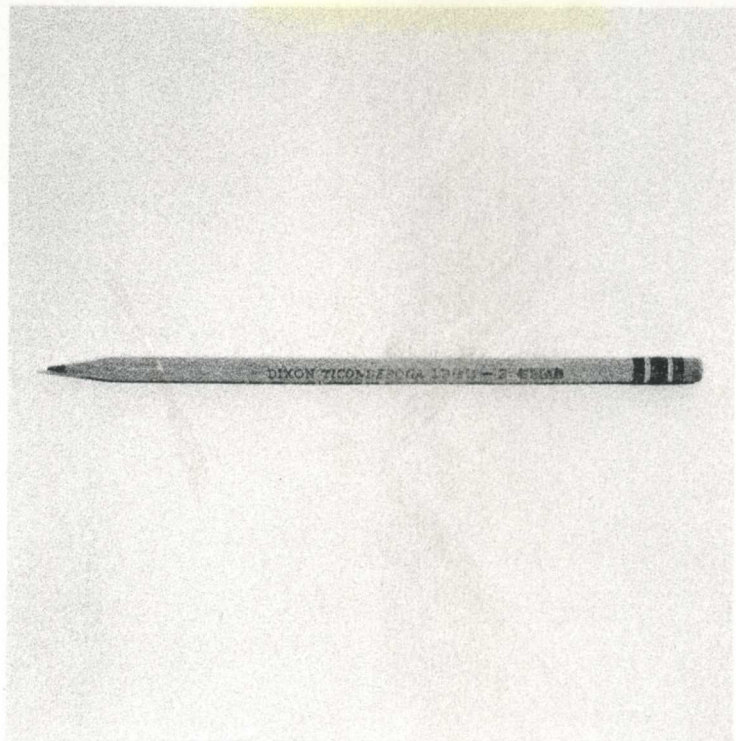
2401 South Santa Fe Avenue ~ 206

Los Angeles, California 90058

nopalpress@aol.com

photo: Anita Bunn ~ design: DesignMatters

Bruce Davis
LACMA
5905 Wilshire Blvd. LOS ANGELES
Ca, 90036 USA



SO MUCH AND MORE

JOHN BALDESSARI
THE GOYA SERIES

ARTIST'S FILE

SONNABEND GALLERY
420 WEST BROADWAY
NEW YORK NY 10012

OPENING JANUARY 10



John Baldessari

Guitars

November 4 - December 9

John Baldessari, Person with Guitar (Orange), 2004
3 layer, 5 color screenprint, laminated and handcut on Sintra, 34.5" x 42"

© 2004, John Baldessari, and Gemini G. E. L. LLC

Richard Levy Gallery
514 Central SW
Albuquerque, NM 87102
505.766.9888
www.LevyGallery.com

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HOWARD FOX

CURATOR OF CONTEMPORARY ART
LOS ANGELES COUNTY MUSEUM OF ART
5905 WILSHIRE BLVD
LOS ANGELES CA 90036-4504



JOHN BALDESSARI

FIVE SOMEWHAT LARGE, FULL COLOR
LITHOGRAPHS
(WITH A BIT OF SILKSCREEN)

PROJECT ROOM

September 6 - 30, 1995

Opening Reception:

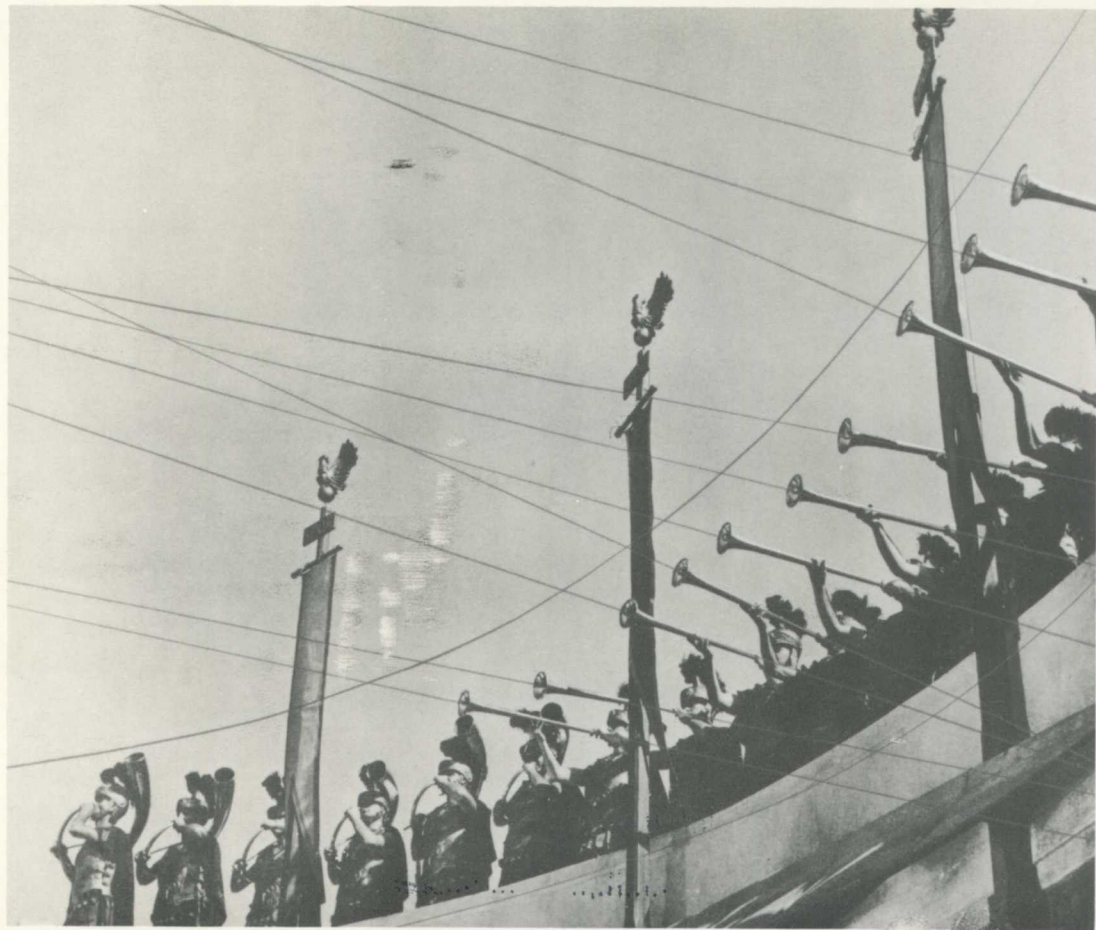
September 6, 1995

5:00 - 7:30 p.m.



C. GRIMALDIS GALLERY

523 N. Charles St. Baltimore, MD 21201 (410) 539-1080



Fine Arts Center Galleries
University of Rhode Island
Department of Art
Kingston, RI 02881-0820

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Recent Printed Images
from Brooke Alexander Editions
by John Baldessari

January 21 - February 12, 1993

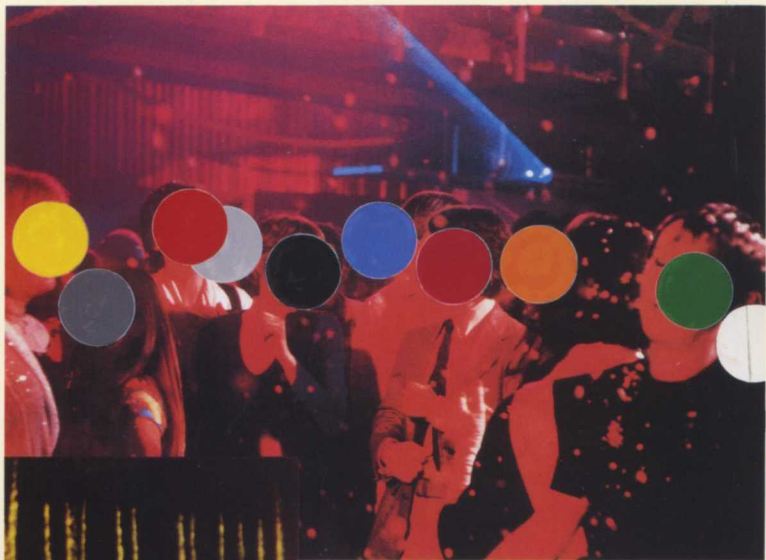
Photography Gallery
Fine Arts Center Galleries
University of Rhode Island
Kingston, Rhode Island

Hours are Tuesday - Friday, 12 noon - 4 p.m.
and Saturday, 1 - 4 p.m.

LOS ANGELES COUNTY
MUSEUM OF ART
5905 WILSHIRE BOULEVARD
LOS ANGELES, CA 90036

Aligned Trumpetcing, 1988
color lithograph, ed. 50
photo credit: Ivan Dalla Tana





18

BALDESSARI, JOHN

G E M I N I G . E . L .

8365 MELROSE AVENUE, LOS ANGELES, CA 90069

TELEPHONE 213 651 0513 FACSIMILE 213 651 4418

GALLERY HOURS: MONDAY-FRIDAY 9:30-5:30



JOHN BALDESSARI

NEW LITHOGRAPH/SCREENPRINTS

RECEPTION FOR THE ARTIST
MAY 17, 1994 6 TO 8 PM

John Baldessari *Accordionist (With Crowd)*, 1994
24 color lithograph/screenprint,
Perimeter: 47³/₈", 39⁷/₈", 29", 24¹/₂", 18³/₈", 15³/₈"
edition of 44

© 1994 JOHN BALDESSARI AND GEMINI G.E.L. PHOTO: DOUGLAS M. PARKER

ARTIST'S FILE



Research Library
Los Angeles County Museum of Art
5900 Wilshire Boulevard
Los Angeles, CA 90036

ONE-MAN

JOHN BALDESSARI

- 1 INVENTORY.
- 2 THREE FEATHERS AND OTHER FAIRY TALES.
- 3 BALDESSARI SINGS LEWITT.
- 4 I AM MAKING ART.
- 5 TEACHING A PLANT THE ALPHABET.

VIDEO TAPES

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

DEC 15 1972



DETAIL - FUGITIVE ESSAY (WITH WASP)

John Baldessari

"Fugitive Essays"

18 Oct-8 Nov 1980

DNE-MAN



MR MAURICE TUCHMAN
LOS ANGELES CO MUSEUM
5905 WILSHIRE BLVD
LOS ANGELES CALIF

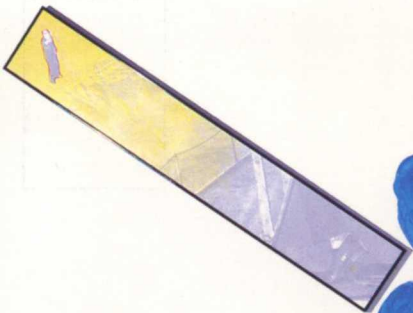
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OCT 22 1980

LOS ANGELES COUNTY
MUSEUM OF ART

Sonnabend

420 West Broadway
New York 10012



JOHN BALDESSARI

"Object (with Flaw)", 1988

Lithograph on paper & plexiglas
52" x 109"

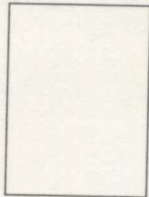
A Print Retrospective

December 11 - January 21, 1989

OPENING:

Sunday, December 11, 2 - 8 p.m.

Photo: Grey Crawford



ONE-MAN

BALDESSARI, JOHN



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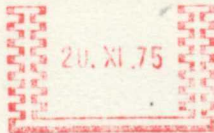
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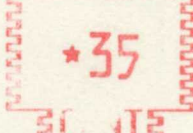
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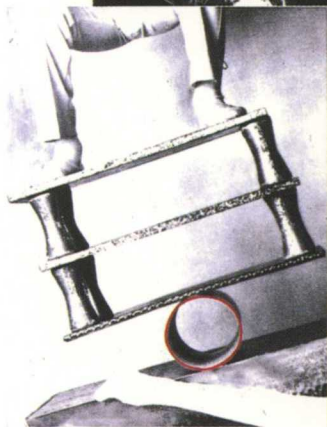


MAURICE TUCHMAN
LOS ANGELES COUNTY
MUSEUM OF ART

5905 WILSHIRE BLVD.
LOS ANGELES, CALIF.
U.S.A.

John Baldessari
New Works – Nieuw Werk
22.11.1975 – 4.1.1976

Opening 21 nov. 1975
at 5 p.m. – om 17.00 uur
Stedelijk Museum Amsterdam
Paulus Potterstraat 13



John Baldessari

BALDESSARI, JOHN

JOHN BALDESSARI

Life's Balance (with Money)

1989-90

photogravure with color aquatint

51 x 42 $\frac{1}{2}$ "

ed. 45

JOHN BALDESSARI: NEW EDITIONS

September 8 - November 10, 1990

RECEPTION:

Saturday, September 15, 3-5 pm

Photo: D. James Dee





Museum Folkwang und Kunstring Folkwang

laden Sie und Ihre Freunde herzlich ein zur Eröffnung der Ausstellung

JOHN BALDESSARI

Bilder, Bücher, Fotoarbeiten, Stories

am Freitag, 4. September 1981, 19.30 Uhr in den Räumen der Neuen Galerie

Der Künstler wird anwesend sein
Einführung Zdenek Felix

LIBRARY

OCT 9 1981

Dauer der Ausstellung bis zum 18. Oktober 1981

LOS ANGELES COUNTY
MUSEUM OF ART

Es erscheint ein zweisprachiger Katalog



John Baldessari

UCLA DEPARTMENT OF ART 2006 SPRING LECTURE SERIES
PRESENTED AT THE HAMMER MUSEUM THURSDAY, MAY 18, 7PM



UCLA Dept. of Art
11000 Kinross Ave. Suite 245
Los Angeles, CA 90095
TZ 29

John Baldessari

Thursday, May 18
7pm

Presented at the Hammer Museum
Gallery 6 10899 Wilshire Blvd.
(corner of Wilshire and Westwood)
Los Angeles, CA 90024

Admission is free. Parking is available
in the museum's underground parking lot.

This lecture is made possible through
the generous support of the William D. Feldman
Family Endowed Art Lecture Fund.

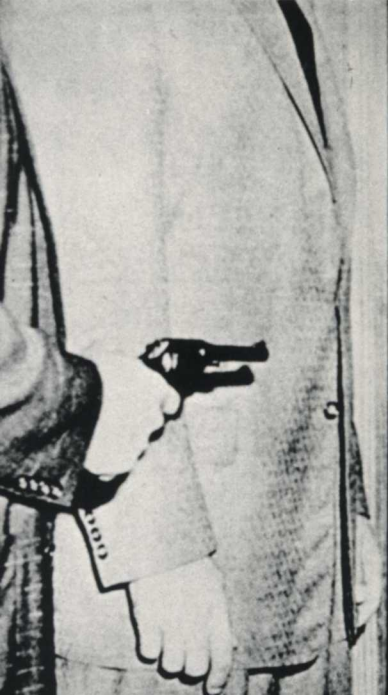
This lecture is graciously hosted by the Hammer Museum.

For more information please contact
the UCLA Department of Art
(310) 825-3281

Image on front: John Baldessari
Blockage (Yellow); With Person (Black) and Hippopotami (Blue and Red). 2004
Three dimensional digital archival print with acrylic on Sintra, Dibond and Gatorfoam
panels, 71 x 86 in. / 180.3 x 218.4 cm, Inv. #9651 Courtesy of the artist and Marian Goodman Gallery, New York

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Los Angeles, CA 90036



John Baldessari

Hegel's Cellar

A portfolio of 10 etchings

December 9-January 3

Opening reception for the artist: Tuesday, December 9 5-7 PM

~~NY~~ Multiples, Inc.

24 West 57th Street New York NY 10019 (212) 977-7160

Large Door (from Hegel's Cellar), 1986, Photogravure, aquatint, 20 × 38 in., Edition of 35

BALDESSARI, JOHN

John Baldessari

Recent Work

May 8, 1987 • June 9, 1987

10:00am-5:30pm

Dart Gallery Alternative Space

900 North Franklin

Ground Level

Chicago, IL 60610

312.787.6366

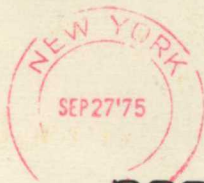
DART



JOHN BALDESSARI
OPENING OCTOBER 4, 1975

SONNABEND GALLERY
420 W. BROADWAY,
NEW YORK CITY 10012

ONE-MAN



post card

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OCT 3 1975

LOS ANGELES COUNTY
MUSEUM OF ART

ART RESEARCH LIBRARY
LOS ANGELES CO MUSEUM
5905 WILSHIRE BLVD
LOS ANGELES CALIF

John Baldessari

John Baldessari

John Baldessari

John Baldessari

John Baldessari

John Baldessari

Vernissage le samedi 2 mai à 18 heures.

**Exposition du 3 mai au 28 juin 1987.
12 h 30 – 19 h sauf le lundi.**

CENTRE NATIONAL
D'ART CONTEMPORAIN
DE GRENOBLE

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John Baldessari

ONE-MAN

choosing

green beans
rhubarb
garlic
scallions
asparagus
mushrooms
turnips

aligning

balls
clouds

floating

color
golf

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LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

MAY 18 1972

14 aprile 1972 galleria toselli via melzo 34 milano



"Hobby-horse" for *Tristram Shandy* by John Baldessari

You are invited to an exhibition

January 7-28, 1989



Laurence Sterne's

The Life and Opinions

of Tristram Shandy, Gentleman

illustrated by

JOHN BALDESSARI

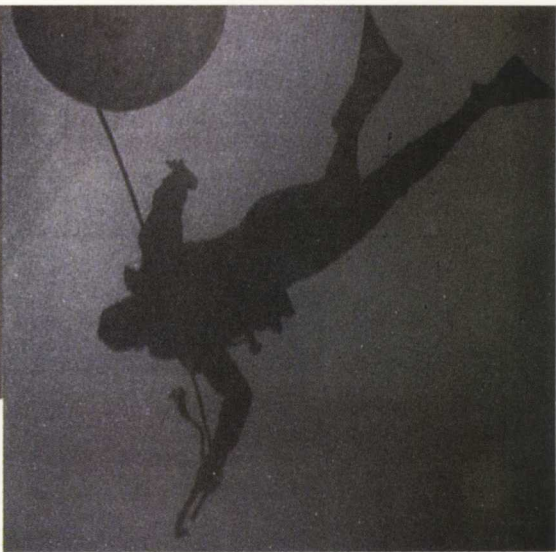
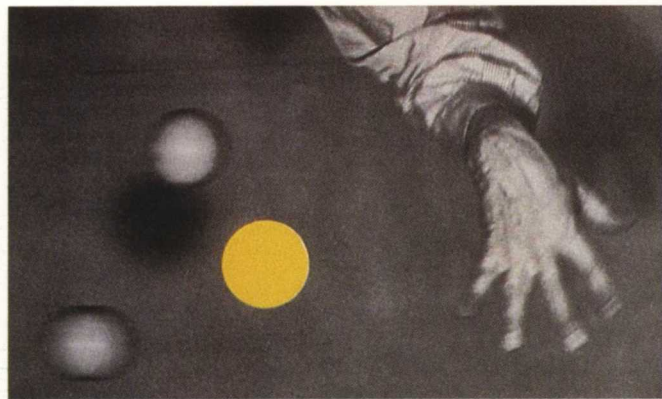
with a suite of five lithographs

published by the Arion Press, San Francisco



Sonnabend Gallery

420 West Broadway, New York City



JOHN BALDESSARI
RECENT EDITIONS

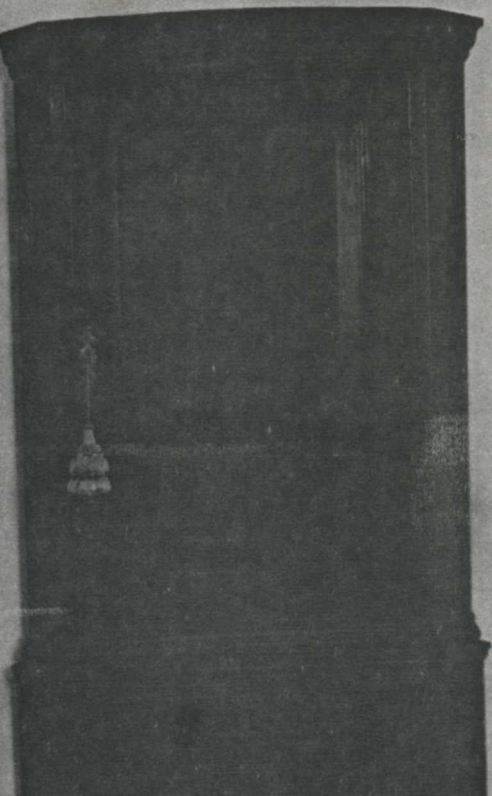
January 5–January 28, 1989

Reception: Thursday, January 5, 5:30–7:30 pm

Juggler's Hand (with Diver), 1988, lithograph, $55\frac{1}{4} \times 27\frac{1}{8}$ ", edition 60

STEPHEN WIRTZ GALLERY

345 SUTTER STREET SAN FRANCISCO, CA 94108 (415) 433-6879



BALDESSARI, JOHN

STEVEN LEIBER

37 Toledo Way, San Francisco, CA 94123

Telephone: (415) 346-8165

Fax: (415) 346-2193



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JOHN BALDESSARI

CLOWN. 1958.

Charcoal and wash on paper.

27 x 18".

Signed.

\$5500

Bruce W. Davis
Curator of Prints and Drawings
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles CA 90036

JOHN BALDESSARI

Monoprints:
Six Table Lamps and Their Shadows
Thirty Six Variations

JOHN BALDESSARI



ARTIST'S FILE



Monoprints:
Six Table Lamps and Their Shadows
Thirty Six Variations

September 10th - October 22nd 1994

Dr. Bruce W. Davis
Los Angeles County Museum of Art
5905 Wilshire Blvd
Los Angeles, CA 90036

Opening Reception for the Artist
Saturday September 10th from 5:00 to 8:00 pm

New Address:

464 North Robertson Blvd West Hollywood CA 90048
Telephone 310 657-1101 Facsimile 310 657-1153

THE REMBA GALLERY

84 115
D8

John Baldessari

Working Materials

September 11 – October 16, 1993

Opening: Saturday, September 11, 5 – 8 pm



John Baldessari

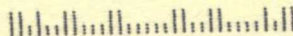
Working Materials

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Los Angeles, CA 90036

Brooke Alexander Editions

476 Broome Street New York New York 10013

Telephone 212 925 2070 Fax 212 941 9565



— JOHN
— JONATHAN
— FRANCESCO

Baldessari
Borofsky
Clemente

BALDESSARI, JOHN

3 PORTFOLIOS

Published by
Peter Blum Edition, New York



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FEB 11 1983

LOS ANGELES
MUSEUM OF ART

Exhibition dates:
January 15 through February, 1983

Opening reception:
Friday, January 14, 1983
5 to 7 pm

Roger Ramsay Gallery, Inc.
620 North Michigan Avenue
Chicago, Illinois 60611
Telephone 312-337-4678

Tuesday through Saturday 10 to 6

Mr. Maurice Tuchman
Los Angeles County Museum
Exposition Park
Los Angeles, CA 90036

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JOHN BALDESSARI
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MR. MAURICE TUCHMAN
 LOS ANGELES COUNTY MUSEUM OF ART
 5905 Wilshire Blvd.
 LOS ANGELES, CALIFORNIA 90036
 USA

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 MUSEUM OF ART



UI



a gangster spectacle

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David Bransten

present

“The Resistible Rise of Arturo Ui”

by Bertolt Brecht

in association with Samuel French

sets by JOHN BALDESSARI

At Zephyr Theatre
25 Van Ness, San Francisco

previews

Friday, May 25 &

Saturday, May 26

Tickets \$15.00

Opens for a limited run Tuesday, May 29

Weekday Tickets \$20.00

Weekend Tickets \$22.00

Performances begin at 8:00

Reservations: (415) 861-6895

starting May 21

JOHN BALDESSARI

"Composition for Violin
and Voices (males)"
est faite de 43 photographies
de grand format.

Elle fut l'objet d'une exposition
temporaire au Magasin, CNAC,
de Grenoble en 1987.

Elle fut acquise dans sa totalité
le même année par le Musée d'Art
Contemporain de Lyon.

Cette acquisition n'aurait pu
avoir lieu sans le soutien
de John Baldessari, Ileana Sonnabend,
Jacques Guillot, la Ville de Lyon,
la Direction des Musées de France.

JOHN BALDESSARI

Michel Noir

Maire de Lyon, Député du Rhône

Jacques Oudot

Adjoint délégué à la Culture
vous prie de leur faire l'honneur
d'assister à l'inauguration
de l'exposition de l'oeuvre de

John Baldessari

intitulée

**"Composition for Violin
and Voices (males)"**

**le jeudi 17 mai 1990 à 18h30
au Musée d'Art Contemporain**

16 Rue du Président Edouard Herriot,
69001 Lyon.

Ouvert de 12h à 18h tous les jours
sauf le mardi.

Exposition du 18 mai au 14 juin 1990

BALDESSARI, JOHN

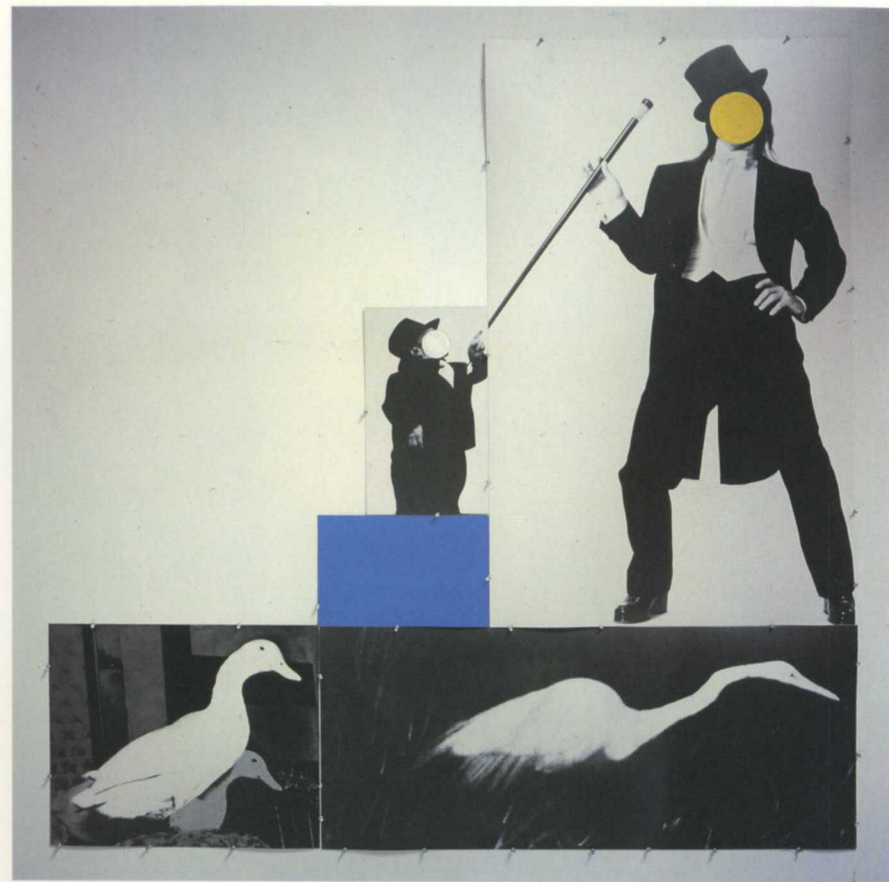


Illustration: Duck/Bird/Midget/Person (in Top hat with Cane) 1988

Black and white photographs with vinyl paint 71" x 72"

PRIVATE VIEW

SATURDAY 14 MAY

10AM TO 4PM: DRINKS 12 NOON TO 2PM

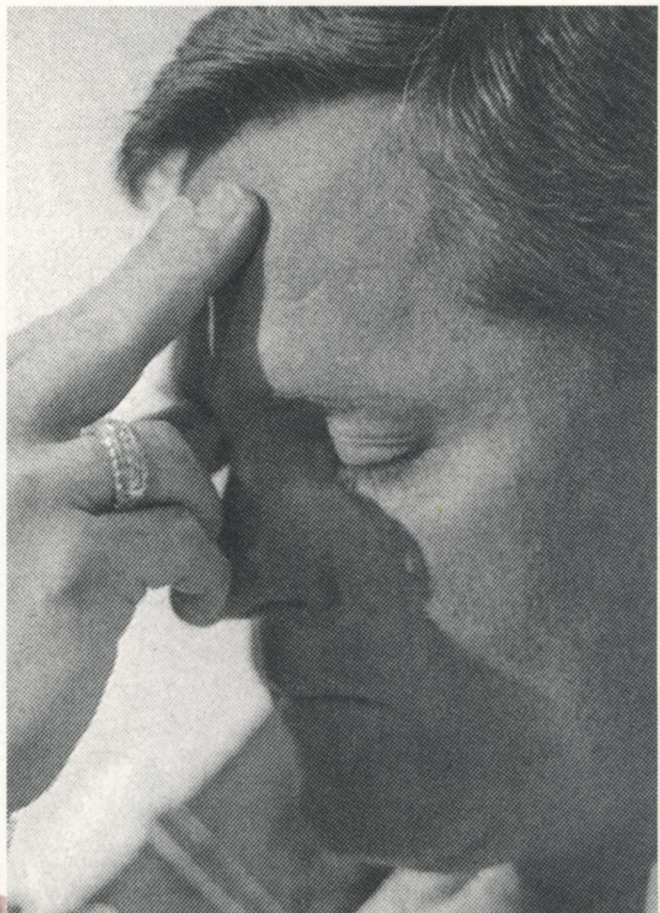
JOHN BALDESSARI

16 MAY TO 25 JUNE 1988

LISSON GALLERY

67 LISSON STREET

LONDON NW1 5DA



A large, bold, black serif number '30' is positioned at the top of the page, partially cut off at the top.

MAI 36 GALERIE

JOHN BALDESSARI

8. Juni bis 31. Juli 1993

Eröffnung in Anwesenheit des Künstlers:

Donnerstag, 17. Juni von 19.30 bis 22 h.

Sie und Ihre Freunde sind herzlich
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Victor Gisler und Luigi Kurmann

MAI 36 GALERIE ZÜRICH

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Di-Fr 12.00–18.30 und Sa 11.00–16.00 Uhr

Abb.: John Baldessari, «Lamp/Shadow/Person Thinking», 1993

JOHN BALDESSARI

BALDESSARI

ARTIST'S FILE

Galerie Laage-Salomon

57, RUE DU TEMPLE . 75004 PARIS . TÉL. : 01.42.78.11.71 . FAX : 01.42.71.34.49

JOHN BALDESSARI

1990 - 1996

4 avril - 17 mai 1997

Vernissage le vendredi 4 avril de 17 à 20 h

Les Soirées Nomades jeudi 17 avril à 20 h 30

A program of Films 1971 - 1977

Fondation Cartier pour l'art contemporain

Ouvert du mardi au samedi de 11 h à 13 h et de 14 h à 19 h

LES GALERIES LAAGE-SALOMON ET MARIAN GOODMAN

ONT LE PLAISIR DE VOUS CONVIER

AU VERNISSAGE DE JOHN BALDESSARI

LE VENDREDI 4 AVRIL 1997

L'ARTISTE SERA PRÉSENT

DE 17 À 19 HEURES À LA GALERIE LAAGE-SALOMON

DE 19 À 21 HEURES CHEZ MARIAN GOODMAN

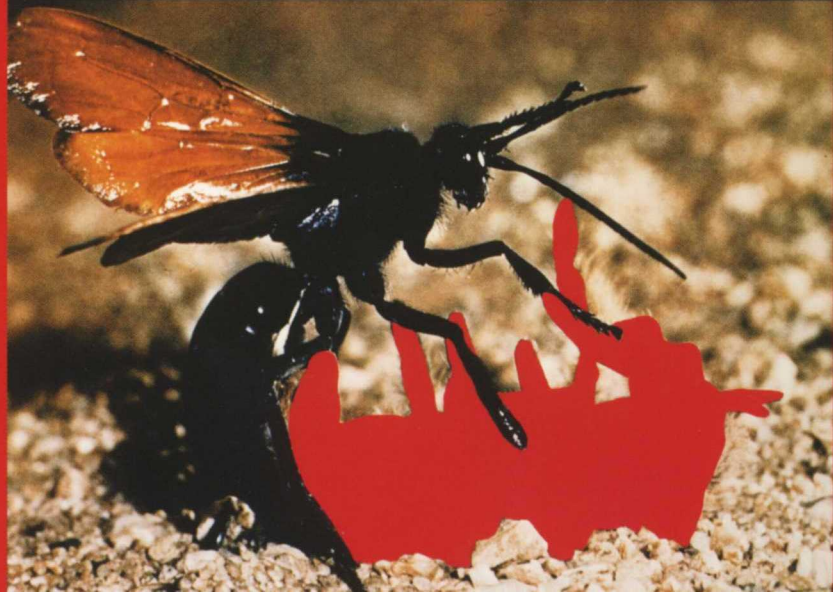
MARIAN GOODMAN

7 RUE DEBELLEYME 75003 PARIS

GALERIE LAAGE-SALOMON

57 RUE DU TEMPLE 75004 PARIS

JOHN BALDESSARI FROM LIFE





d'Art

Musée d'art contemporain de Nîmes

Jean-Paul Fournier
Maire de Nîmes, Président de Nîmes Métropole
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Daniel J. Valade
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Président de Carré d'Art

Françoise Cohen
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Marie de Brugerolle
Commissaire de l'exposition

seraient heureux de vous accueillir
à l'occasion du vernissage de l'exposition

JOHN BALDESSARI *FROM LIFE*

le mardi 18 octobre 2005 à 18h30

Exposition du 19 octobre 2005 au 8 janvier 2006

Carré d'Art - Musée d'art contemporain
Place de la Maison Carrée - Nîmes
Tél. : 04 66 76 35 70

Invitation valable pour 2 personnes exigée à l'entrée



JOHN BALDESSARI

NEW EDITIONS

BALDESSARI, JOHN

SEPTEMBER 14 — OCTOBER 13

RECEPTION FOR THE ARTIST: FRIDAY, SEPTEMBER 14, 6-9PM

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(COLORFUL SENTENCES)**

BALDESSARI

Sonnabend Gallery

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SEP 29 1978

LOS ANGELES CO. MUSEUM OF ART

MR MAURICE TUCHMAN
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LOS ANGELES CALIF

John Baldessari

Recent Work

23 Sept-14 Oct 1978



YELLOW



GREEN

JOHN BALDESSARI

WORK 1966–1980

Contemporary Arts Museum

5216 Montrose Blvd.

Houston, Texas 77006-6598

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Organization
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The Director and the Board of Trustees of the
Contemporary Arts Museum, Houston, invite you to
the Members' Preview of:

John Baldessari: Work 1966-1980

Friday, March 5, 1982 7-9 P.M.

This invitation admits two. Please present at door.
The exhibition will be on view through April 18, 1982.

Gallery tours: free and open to the public

The artist Saturday, March 6, 4 P.M.

Linda L. Cathcart,
Director Friday, March 12, 12 Noon.

Craig Owens,
Senior Editor,
Art in America Saturday, April 17, 4 P.M.

The exhibition has been organized by The New Museum, New York.

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ART RES LIB LA CTY MUS
5905 WILSHIRE
LOS ANGELES CA 90036

LIBRARY

MAR 5 1982

LOS ANGELES COUNTY
MUSEUM OF ART

John Baldessari: Art as Riddle

May 16 - June 20, 1982

Long Beach Museum of Art

Long Beach Museum of Art
2300 East Ocean Boulevard
Long Beach, CA 439-2119

John Baldessari: Art as Riddle

May 16 - June 20, 1982

The Art Museum Alliance cordially invites you to
a preview reception for the artist

Saturday May 15 7 - 9 pm

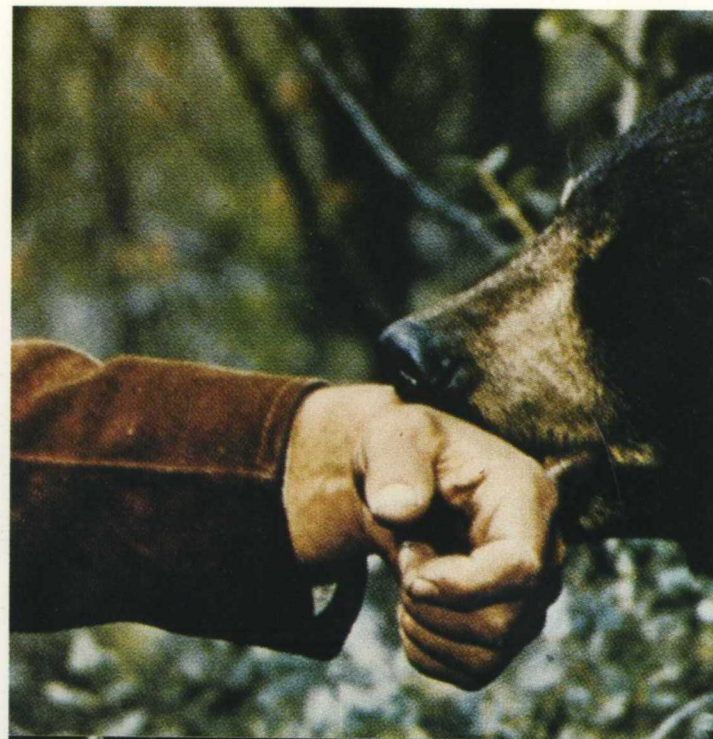
Exhibition organized by Robert Pincus-Witten.

Exhibition coordinated by Wright State University Art Galleries,
supported by grants from the National Endowment for the Arts,
a federal agency.

Long Beach Museum of Art

City of Long Beach Department of Recreation and Human Services

LIBRARY
JUL 2 1982
LOS ANGELES COUNTY
MUSEUM OF ART



JOHN BALDESSARI

December 5, 1990 - January 12, 1991

Reception:

Wednesday

December 5

5:30 - 7:30 pm

C. GRIMALDIS GALLERY



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JOHN BALDESSARI

JOHN BALDESSARI
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Mixografia® print on handmade paper
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JOHN BALDESSARI

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Stonehenge (With Two Persons)
Red Yellow Blue Green Violet Orange

May 13 - June 30, 2006

Reception for the artist
Saturday, May 13, 4 - 6 PM



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LITTLE RED CAP



John Baldessari

BALDESSARI, JOHN

San Francisco Museum of Modern Art
401 Van Ness Avenue
San Francisco, CA 94102-4582

Nonprofit Organization
U.S. Postage Paid
San Francisco Museum of Modern Art

Cover: *Little Red Cap*, 1982;
Jedermann Collection, N.A.

30860
Art Research Library
L.A. County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036

John Baldessari

Lecture

"John Baldessari

Discusses His Work"

Thursday, July 12

7:30 p.m.

Green Room

Advance tickets:

\$5 members, \$6 general,

\$4 students/seniors.

For more information

call 863-8800 x261.

The San Francisco Museum of Modern Art is a privately funded, member-supported museum receiving major support from the Grants for the Arts of the San Francisco Hotel Tax Fund.

The Trustees of the San Francisco

Museum of Modern Art invite you to the

MEMBERS' PREVIEW

celebrating the opening of the exhibition

John Baldessari

July 12 – September 9, 1990 • Wednes-

day, July 11, 1990 • 7 – 9 p.m. •

Exhibition on the Fourth Floor, no-

host bar in the Museum Cafe. Present

this invitation at the Main Floor

Admissions Desk to admit two. •

The exhibition was organized by The

Museum of Contemporary Art, Los

Angeles, and has been partially funded

by the Murray and Isabella Rayburn

Foundation, the Lannan Foundation,

and the National Endowment for the

Arts, a Federal agency. • The San Fran-

cisco presentation of *John Baldessari*

has been made possible by gifts from the

Modern Art Council of the San Fran-

cisco Museum of Modern Art, Frances

and John Bowes, and Rena Bransten.

JOHN B

May 21 -



Recep
Wednesday,

MARGO

812 North Robertson Boulevard Los Ang

ALDESSARI



June 27, 1992

ion for the Artist

May 20, 5:30 - 7:30 pm

LEAVIN GALLERY

les, California 90069 310.273.0603 fax 273.9131



Please join us for the

DIRECTOR'S RECEPTION

immediately preceding the
Special Preview Opening for
"John Baldessari"

**Friday evening
March 23
6:30 to 8:00 p.m.**

**The Museum of Contemporary Art
250 South Grand Avenue at California Plaza
Downtown Los Angeles**

Cocktails and hors d'oeuvres

RSVP to Wesley Hall 213.621.1777

The Museum of Contemporary Art
The Temporary Contemporary

250 South Grand Avenue at California Plaza
Los Angeles, California 90012
(213) 621-2766 Telex: MOCA 194476

CIRRUS

JOHN BALDESSARI

LIBRARY

NOV 21 1988

LOS ANGELES COUNTY
MUSEUM OF ART

November 1988

FOR IMMEDIATE RELEASE:

John Baldessari: A Print Retrospective

December 11 - January 21

Opening: Sunday, December 11, 2 - 3 pm.

Gallery Hours: Tue. - Sat. 11 - 5 pm.

Contact: Steven Frisina
Jean Milant
213/680-3473

Cirrus Gallery announces the opening of a John Baldessari print retrospective, on view in the first floor gallery December 11 to January 21, 1989.

John Baldessari, who began working with photos and text in the late 60's, established himself as one of the first conceptual artists and earned international attention and respect by advocating the supremacy of idea over execution in art. One of the first appropriators, he chooses much of his imagery from black-and-white movie stills as well as from television. Baldessari has said, "I see my work as issuing forth from a view of the world that is slightly askew. Each of the images has a symbolic as well as a literal value, as in a visual poem."

One of his earliest prints, I Will Not Make Any More Boring Art, is all writing and contains no imagery. Another later series entitled Raw Prints, from 1976, combines color photographs with drawing, while his most recent projects are large scale and involve silk-screening and lithography on a variety of materials such as paper, metal and plexiglas.

John Baldessari's work has become increasingly well known and respected as a result of numerous exhibitions both nationally and internationally for over 25 years. He shows annually at the Sonnebend Gallery in New York, at Margo Leavin in Los Angeles and often in Europe, most recently at the Palais Des Beaux Arts in Brussels.

BALDESSARI, JOHN

MARGO LEAVIN GALLERY
817 N. Hilldale Ave.
Los Angeles 90069
(213) 273-0603

PRESS INFORMATION

FOR IMMEDIATE RELEASE

CONTACT: DOUG ROBERTS

(213)273-0603

FAX: (213)273-9131

JOHN BALDESSARI

New Work

21 April-26 May 1990

The Margo Leavin Gallery is pleased to announce the opening of an exhibition of new work by John Baldessari. The exhibition will open at the Hilldale Avenue gallery on Saturday, April 21 and continue through May 26.

John Baldessari's ongoing exploration into the function of image and text has firmly established him as one of the most important and influential artists of the last two decades. Beginning in the early 1960's Baldessari, along with other artists of his generation, spearheaded the movement away from painting and into the area of photographic appropriation.

Via the juxtaposition of cropped images drawn from film stills and other mass media sources, Baldessari creates works of art laden with pure visual wit. Baldessari combines fragments of found photography and appropriated images into groupings of visual and verbal puns which demonstrate the vital role context plays in understanding. Photographic portions of architecture, objects and people are isolated, enlarged and combined into angular montages. In this work Baldessari also applies tempera paint to the images. His use of paint, however, does not create illusionistic presence, but rather implies a void. Areas of white and primary colors edit the photographs just as the cropping alters their meaning. Simultaneously deadpan and complex, Baldessari's work leaves the viewer perplexed and challenged by the relationship of the compositions. From the work the viewer constructs narratives and determines meanings which address themes of philosophy, sexuality and communication.

The Margo Leavin Gallery is located at 817 North Hilldale Avenue, Los Angeles. Gallery hours are 12:00 p.m. to 5:00 p.m., Tuesday through Saturday.

* * * * *

BALDESSARI, JOHN

MARGO LEAVIN GALLERY JOHN BALDESSARI
812 N. Robertson Blvd.
Los Angeles 90069
(213) 273-0603

PRESS INFORMATION

LIBRARY

DEC 01 1988

LOS ANGELES COUNTY
MUSEUM OF ART

FOR IMMEDIATE RELEASE

CONTACT: DOUG ROBERTS
(213)273-0603

JOHN BALDESSARI

The Life and Opinions of
Tristram Shandy, Gentleman
by Laurence Sterne

19 November to 10 December 1988

The Margo Leavin Gallery is pleased to announce the publication and exhibition of Laurence Sterne's The Life and Opinions of Tristram Shandy, Gentleman with illustrations by John Baldessari. The exhibition opens on Saturday, November 19 and continues through Saturday, December 10, 1988.

John Baldessari has created a series of photo-collages which are interspersed with excerpts of text from Laurence Sterne's novel Tristram Shandy. Images on the double-page spreads follow the sequence of the very digressive story-line. Written by the English author Laurence Sterne between 1760 and 1767 the novel was originally published in seven volumes with illustrations by Hogarth. Although written in a style which seems very contemporary, Tristram Shandy is exemplary of the 18th Century approach to questioning and understanding the world.

The edition, published by Arion Press of San Francisco, is in three volumes: the novel, a 600 page volume using the original 18th Century typography; the second volume is an essay by Professor Melvyn New of the University of Florida; and the third volume is the collection of photo-collages by John Baldessari. The work is published in an edition of 400.

The Margo Leavin Gallery is located at 812 North Robertson Boulevard in Los Angeles. Gallery hours are Tuesday through Saturday, 11:00 a.m. to 5:00 p.m.

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MARGO LEAVIN GALLERY
817 N. Hilldale Ave.
Los Angeles 90069
(213) 273-0603

JOHN BALDESSARI

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MAY 23 1988
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PRESS INFORMATION

FOR IMMEDIATE RELEASE

CONTACT: DOUG ROBERTS
(213)273-0603

JOHN BALDESSARI
New Work

9 April - 14 May 1988

The Margo Leavin Gallery is pleased to announce the opening of an exhibition of new work by John Baldessari. The exhibition will open at the Hilldale gallery on Saturday, April 9 and continue through Saturday, May 14, 1988.

John Baldessari's investigation into the function of language and image has established him as one of the most important and influential artists of the last twenty years. In the early 1960's Baldessari, along with other artists of his generation, questioned the accepted conventions of making and thinking about art. His work reflects the influence of the structuralist-derived philosophy which was developing momentum as his own work matured.

By juxtaposing cropped images from movie stills and other popular culture sources Baldessari demonstrates the importance of context in our understanding of images and words. The artist leaves the viewer slightly off-balance yet intrigued by the ambiguous relationship of the images.

Born in National City, California, Baldessari studied art history at Berkeley and received a masters degree in studio art at San Diego State University. Now living in Santa Monica, he has taught Post-Studio art at California Institute of the Arts in Valencia since the 1970's where he has significantly influenced a generation of young artists.

The Margo Leavin Gallery is located at 817 North Hilldale Avenue in Los Angeles. Gallery hours are 11:00 p.m. to 5:00 p.m., Tuesday through Saturday.

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BALDESSARI, JOHN

JOHN BALDESSARI

3/22/84

A JOLLA MUSEUM OF CONTEMPORARY ART

Contact: Prudence Hutshing
(619) 454-3541

FOR IMMEDIATE RELEASE

JOHN BALDESSARI TO LECTURE IN INFORMAL TALKS WITH ARTISTS SERIES AT
LA JOLLA MUSEUM OF CONTEMPORARY ART THURSDAY, MARCH 22, AT 8:00 P.M.

LIBRARY

JUL 6 1984

LOS ANGELES CO
MUSEUM OF ART

LA JOLLA, CA. -- John Baldessari, an important force in American Conceptual Art, speaks informally on his life and his art in the La Jolla Museum of Contemporary Art's Informal Talks with Artists series Thursday, March 22, at 8:00 p.m. in the Museum auditorium.

This is the fourth in a bi-monthly series of talks presenting artists eminent in the fields of drawing, painting, sculpture and performance. Lectures are designed to allow the artist to discuss his work and his art in the Museum's Permanent Collection in an informal manner. There are currently three Baldessari works in the Museum collection, "A Grey Cloud Over a Pink Tit," 1960, and two undated works from the late 1960s, "Terms Most Useful in Describing Works of Art," and "Composing on a Canvas." His large photographic work with text panel, "Ashputtle," 1982, is included in the Whitney Museum of American Art collection currently on view at the La Jolla Museum.

The artist, who has been described as a tall, cigar-smoking, ex-painter, shaman and joke-teller, was born in National City, California in 1931. He studied painting at San Diego State University where he received both his B.A. and M.A. He also studied at the University of California, Berkeley, and at Otis Art Institute in Los Angeles. He was Assistant Professor at the University of California, San Diego, 1969-70 and has taught at California Institute of the Arts in Valencia, California, since 1970. His awards include National Endowment for the Arts Grants in 1973 and 1974/75. He now lives and works in Santa Monica, California.

Baldessari started in art as a painter, influenced by Cezanne, Matisse and Abstract Expressionism. Later, he was inspired by Dada and Surrealist literary and visual ideas which ultimately led him to incorporate words directly into his paintings. His work for the last fifteen years has included photography, video art and printmaking. Baldessari's works are in the collections of the Whitney Museum of American Art, the Museum of Modern Art in New York, and the Los Angeles County Museum of Art, among others.

A talk by David Salle, previously announced for March, has been cancelled. The series of Informal Talks With Artists concludes on Friday, May 11, at 8:00 p.m. with a lecture by Wayne Thiebaud. The Museum is located at 700 Prospect Street. Lecture tickets are \$3. Seniors and students are \$2. For information call 454-3541.

3/7/84

00 PROSPECT STREET / LA JOLLA CALIFORNIA 92037 / TEL. 619 / 454-3541

18
**The 3rd International
Contemporary Art Fair
December 10-14, 1988
Los Angeles
Convention Center**

Organizers: Andry Montgomery California Inc

Press Enquiries: Skalsky & Bates
635 Westbourne Drive
Los Angeles CA 90069
Tel (213) 854-6307
Fax (213) 854-0230

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MUSEUM OF ART



LOS ANGELES ARTIST JOHN BALDESSARI TO CREATE ART/LA88 POSTER

ART/LA88 director Brian Angel has selected John Baldessari to create the poster for the third international contemporary art fair December 10-14, 1988.

Now in its third year, ART/LA88 strongly reflects its roots in the vibrant, innovative land that is Los Angeles. The artist has chosen a film still from the 1930's of five people observing an artist at an easel in a Mexican-styled room.

"Thus the poster image," comments Mr. Angel, "also relates back to the City's history and prosperous movie era. It takes on the lingering misconception of 'La La Land's' preoccupation with film and fantasy. The joke provides an appropriate 'artist and viewer' setting but the real joke is on those who still believe the 'fantasy' fables. They must be those referred to by the 'Wall Street Journal' in March 1988: 'While people everywhere else weren't looking, this City has turned itself into a major marketplace for art.'"

John Baldessari's work reflects his strong grounding in Southern California, but his influence and stature are international. The innovation and power of his work is an acknowledged influence on many young artists such as Eric Fischl, Barbara Kruger, Matt Mullican and

NEWS

more.....

JOHN
BALDESSARI,

April 18, 1988

David Salle. As described in a recent issue of "FlashArt", "Baldessari has worked out a succinct and powerful language of images through photographic collage....By manipulating the codified use of images, he unfolds with endless possibility an international language, as rich as it is rare."

The artist's work is now in record demand. Among the galleries and museums which scheduled exhibitions in 1987-88 have been The Museum of Modern Art, Toyama; The Museum of Contemporary Art, Los Angeles; the Los Angeles County Museum of Art; Margo Leavin Gallery, Los Angeles, and Lisson Gallery, London.

Referring again to Baldessari's ART/LA88 poster, Brian Angel remarks, "The context is relevant. The application is hilarious. I hope the poster will offer its viewers a lot of fun."

The ART/LA88 poster by John Baldessari will be mailed to galleries, museums, art schools and collectors around the world beginning May 1.

...

Contact: Judi Skalsky
Skalsky & Bates
635 Westbourne Drive
Los Angeles, CA 90069

Date: April 18, 1988

NEWS

MARGO LEAVIN GALLERY JOHN BALDESSARI 9/15-10/13/84
812 N. Robertson Blvd.
Los Angeles 90069
(213) 273-0603

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OCT 26 1984
LOS ANGELES COUNTY
MUSEUM OF ART

PRESS INFORMATION

FOR IMMEDIATE RELEASE

CONTACT: CANDACE LEE
(213) 273-0603

JOHN BALDESSARI: NEW WORKS
15 SEPTEMBER - 13 OCTOBER 1984

Margo Leavin Gallery is pleased to inaugurate the 1984 season with an exhibition of recent work by John Baldessari. The exhibition will open September 15 and continue through October 13. This is his first solo exhibition in Los Angeles since 1976.

One of the first and most important "conceptual artists", Baldessari frequently uses the written word and juxtaposes images taken from the mass media. The value of his work arises not from the manner of representation, as in more traditional art-works, but rather from the relationships created between already prefabricated images and representations. Baldessari considers the images of television and photography to be valid material out of which reality is constructed. Once the world is taken as image, a space is opened up within which the art-work need no longer be image. The art-work then becomes an idea.

Often classified as moving away from abstraction and instead embracing pure content, it is perhaps more fruitful to consider Baldessari's work as the logical outcome of the modernist move towards abstraction. But instead of reducing the representation into its abstract constituents,

JOHN
BALDESSARI

LEAVIN GALLERY
Robertson Blvd.
Los Angeles 90069
2-0603

Baldessari uses representations themselves to signify the abstract. The abstract is what the art-work signifies rather than what it is. It is in this elimination of the object and the grasping of the idea at its source that calls forth from the spectator the feeling of quiet disequilibrium that is characteristically, and in this case paradoxically, called the aesthetic experience.

September 15 and continues through October 13. This is his first solo exhibition in Los Angeles since 1966.

Margo Leavin Gallery is located at 812 North Robertson Boulevard in Los Angeles. Gallery hours are 11:00 a.m. to 5:00 p.m., Tuesday through Saturday.

One of the first and most important "conceptual artists", Baldessari frequently uses the written word and juxtaposes images taken from the mass media. The value of his work arises not from the manner of representation, as in more traditional art-works, but rather from the relationships created between already prefabricated images and representations. Baldessari considers the images of television and photography to be valid material out of which reality is constructed. Once the world is taken as image, there is nothing left which the art-work need no longer be image. The art-work thus becomes an idea.

Often classified as moving away from abstraction and instead embracing pure content, it is perhaps more fruitful to consider Baldessari's work as the logical outcome of the modernist move towards abstraction. But instead of reducing the representation into its abstract constituents,

70 9-9-90

June 21, 1990

CONTACT: Sandra Stumbaugh
Chelsea Brown

LIBRARY

JUN 29 1990

LOS ANGELES COUNTY
MUSEUM OF ART

For Immediate Release

FIRST RETROSPECTIVE OF CALIFORNIA ARTIST'S WORK OPENS AT THE MODERN
Photographic Compositions by John Baldessari Reflect Artist's Wit

The first major retrospective of work by Los Angeles artist John Baldessari is on view at the San Francisco Museum of Modern Art (SFMOMA) July 12 through September 9. Noted for his disturbingly humorous photographic compositions and paradoxical word images, Baldessari is one of the most influential artists to have emerged since the mid-1960s.

The exhibition John Baldessari features approximately 80 works created between 1966 and the present, including paintings, films, videotapes, books and photographic works.

A pioneer in the development of Conceptual art over the past 20 years, Baldessari has created irreverently witty compositions through his seemingly simple use of images, words and gestures. By strategically cropping and conjoining old magazine clippings, stills from long-forgotten movies, photographs taken by himself, and texts, the artist focuses on the relationship of language and image to deliver his pungent social and political commentaries.

Baldessari began his artistic career in the mid-1950s as a painter, influenced at first by the traditions of Cezanne and Matisse. Inspired by the work of Marcel Duchamp, he began experimenting with photographs and texts, incorporating them into his paintings.

- more -

Feeling suffocated by the rigid style in which he had been working, Baldessari burned 13 years of painting in 1970 in a San Diego mortuary. When he began to work again, he moved from painting to using photography as his medium. The retrospective includes the urn containing the ashes from this event.

As early as 1966, he hired a professional sign painter to create such text paintings as Tips for Artists Who Want To Sell (1967-68), which offered the sage advice: "Generally speaking, paintings with light colors sell more quickly than paintings with dark colors." Baldessari employed these word paintings to expose the truth without actually telling it.

Subsequent projects through the 1960s and early 1970s included blindly photographing random sites from his car window; the "Commissioned Paintings" series, where he engaged 14 amateur artists to paint faithful renditions of his photographs; and a series of photographs documenting Baldessari's attempts to toss four balls in the air into a straight line. The amusing, often unexpected situations resulting from these works exude their creator's wit and spirit of play.

In the late 1970s, Baldessari began to move away from the use of text in his work, creating complex photographic collages that have expanded in scale through the years. Over the past decade, Baldessari's compositions have shifted from his intellectual pursuits to emotional concerns, reflecting the artist's critique of a culture dominated by nameless authority and mass media.

In his recent work, Baldessari masks out the faces of the subjects in his photographic compositions with white or colored dots. By color-coding them--yellow for chaos; blue for hope; red for danger--he transforms anonymous figures found in generic photographs into symbols, creating a socially-charged, thought-provoking body of work that communicates the artist's moral ideas about the world.

John "For most of us, photography stands for truth," Baldessari has commented. "It fascinates me how I can manipulate the truth so easily by the way I juxtapose opposites or crop the image or take it out of context."

Baldessari, whose work has been exhibited extensively in Europe, was primarily known, until a few years ago, as an admired teacher at the California Institute of the Arts who influenced such distinguished former students as Eric Fischl, Sherrie Levine, David Salle and Cindy Sherman. Upon his arrival at Cal Arts in 1970, he created the "Post-Studio" course for student artists interested in moving beyond the traditional practices of painting and sculpture. Baldessari, who was born in National City, near San Diego, in 1931, received a Guggenheim grant in 1987 and the prestigious Skowhegan Medal for distinguished lifetime contribution to the visual arts in 1988.

Baldessari will speak about his work in a lively discussion, organized by SFMOMA's Education Department, on Thursday, July 12 at 7:30 p.m. in the Green Room, second floor, War Memorial Veterans Building, 401 Van Ness Avenue. Advance tickets are available by mail: \$5 SFMOMA members; \$6 general admission; \$4 students and senior citizens. To order tickets, send a check or money order with a stamped, self-addressed envelope to Public Programs/Education Department, SFMOMA, 401 Van Ness Avenue, San Francisco, CA 94102. A limited number of tickets will be sold at the door two hours prior to the lecture. For more information about this program, call SFMOMA's Education Department 415/863-8800.

John Baldessari was organized by the Museum of Contemporary Art (MOCA) in Los Angeles where it opened on March 25 and was on view through June 17. Project director for the exhibition is Alma Ruiz, MOCA coordinator of exhibitions, who worked with a curatorial team comprised of art historian and critic Coosje van Bruggen and MOCA Director Richard Koshalek in collaboration with

John Baldessari.. Former MOCA Chief Curator Mary Jane Jacob served as principal organizer of the exhibition and developed the initial exhibition concept. John Baldessari is accompanied by a publication by van Bruggen with a foreword by Koshalek.

Following its presentation in San Francisco, the exhibition is scheduled to travel to the Hirshhorn Museum and Sculpture Garden, Washington, D.C. (October 16, 1990 - January 6, 1991); the Walker Art Center, Minneapolis (February 3 - April 28, 1991); the Whitney Museum of American Art, New York (June 10 - October 13, 1991); and the Musee d'art contemporain de Montreal (November 21, 1991 - February 13, 1992).

The exhibition and the catalogue have been made possible in part through the generosity of the Murray B. and Isabella Rayburn Foundation, Inc.; the Lannan Foundation; the National Endowment for the Arts, a Federal agency; the Pasadena Art Alliance; Stuart T. and Judith E. Spence and the MOCA Projects Council. The San Francisco presentation of the exhibition is supported by SFMOMA's Modern Art Council, Frances and John Bowes, and Rena Bransten.

SFMOMA's 1990-91 lecture program has been funded by the Richard N. and Rhoda H. Goldman Fund.

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The San Francisco Museum of Modern Art is a privately funded, member-supported museum receiving major support from the Grants for the Arts of the San Francisco Hotel Tax Fund and the National Endowment for the Arts.

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7/12 - 9/9/90

April 20, 1990

CONTACT: Sandra Stumbaugh
Chelsea Brown

For Immediate Release

EXHIBITION FACT SHEET

JOHN BALDESSARI

July 12 - September 6, 1990

LIBRARY

MAY 09 1990

LOS ANGELES COUNTY
MUSEUM OF ART

DESCRIPTION

The first major retrospective of Los Angeles artist John Baldessari features approximately 90 works, created between 1966 and the present, and includes paintings, photographic works, recent large-scale composite works and a new project created for the exhibition. In his photographic compositions, Baldessari, who has played a pivotal role in the development of Conceptual art over the past 20 years, focuses on the verbal and visual function of language and image in popular culture.

In 1970, having burned 13 years of work as a way to liberate himself from the "suffocating" style in which he had worked, Baldessari began creating his word paintings. Throughout the seventies, he combined found photographic images from obscure movie stills, books and magazines, with texts from the period. In his more recent work, Baldessari places dots over people's faces, transforming them from individuals to create disturbingly funny combinations of images, at once familiar yet not quite placeable.

BIOGRAPHY

Born in National City, near San Diego, in 1931, Baldessari has had his work exhibited widely in Europe and New York. As a teacher with the California Institute of the Arts from 1970 to 1988, he influenced such distinguished students as David Salle, Eric Fischl and Cindy Sherman. Baldessari received a Guggenheim grant in 1987 and the prestigious Skowegan Medal for distinguished lifetime contribution to the visual arts in 1988.

CURATORS

The exhibition John Baldessari has been organized by the Museum of Contemporary Art (MOCA) in Los Angeles. Project director for the exhibition is Alma Ruiz, MOCA coordinator of exhibitions, who worked with a curatorial team comprised of art historian and critic Coosje van Bruggen and MOCA Director Richard Koshalek in collaboration with

John Baldessari. Former MOCA Chief Curator Mary Jane Jacob served as principal organizer of the exhibition and developed the initial concept.

PUBLICATION John Baldessari is accompanied by a book, the first monograph of the artist's work, written by van Bruggen with a foreword by Koshalek.

ITINERARY Following its presentation at the San Francisco Museum of Modern Art (July 12 - September 6, 1990), the exhibition is scheduled to travel to the Hirshhorn Museum and Sculpture Garden, Washington, D.C. (October 16, 1990 - January 6, 1991); the Walker Art Center, Minneapolis (February 3 - April 28, 1991); the Whitney Museum of American Art, New York (July 10 - October 13, 1991); and the Musee d'art contemporain de Montreal (November 21, 1991 - February 13, 1992).

SPONSORS The exhibition and the catalogue have been made possible in part through the generosity of the Murray B. and Isabella Rayburn Foundation, Inc.; Lannan Foundation; National Endowment for the Arts, a Federal agency; Brooke and Carolyn Alexander; and Stuart T. and Judith E. Spence. Additional support has been provided by The Projects Council of The Museum of Contemporary Art.

LECTURE In conjunction with the exhibition there will be a lecture, John Baldessari Discusses His Work, given by the artist. The lecture will be held on Thursday, July 12 at 7:30 p.m. in the Green Room, second floor of the San Francisco War Memorial Veterans Building, 401 Van Ness Avenue. Advance tickets are available by mail: \$5 SFMOMA members; \$6 general admission; \$4 students and senior citizens. Send check or money order with a stamped, self-addressed envelope to Public Programs/Education Department, SFMOMA, 401 Van Ness Avenue, San Francisco, CA 94102. A limited number of tickets will be sold at the door two hours prior to the lecture.

* * *

MUSEUM SPONSORSHIP The San Francisco Museum of Modern Art is a privately funded, member-supported museum receiving major support from Grants for the Arts of the San Francisco Hotel Tax Fund and the National Endowment for the Arts, a Federal agency.

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LOUGHELTON

G A L L E R Y

JOHN BALDESSARI

LIBRARY

APR 01 1987

LOS ANGELES COUNTY
MUSEUM OF ART

PRESS RELEASE

For immediate release

"2001½" curated by JOHN BALDESSARI

Date: Saturday, March 28th - Sunday April 26th

Opening Reception: Saturday, March 28th, 6 - 8pm

Gallery Hours: Wednesday - Sunday 12noon - 6:30pm

LOUGHELTON GALLERY is pleased to present "2001½", an exhibition curated by John Baldessari. Best known for his own work as a conceptual artist, Baldessari has also established an important reputation as the teacher and mentor of a number of important artworld well-knowns such as David Salle, Jack Goldstein, Ross Bleckner and Matt Mullican - all of whom, at one time or another have been students of his at Calarts.

In this exhibition Baldessari has selected seven bright young artists from a more recent body of Calarts graduates whom he would like to present to a New York audience.

The artists include:

ALI ACEROL, who works with mixed media, to explore culture-bound notions of "kitsch" and banality.

MEG CRANSTON, who combines photography, painting and 3-D objects to mix-and-match language into poetic, yet disconcerting compositions, which are based on her own subjective memories.

FARIBA HAJAMADI, who paints on canvas using photographic emulsions. The images evoke a timeless sense of nostalgia, resonating simultaneously distant and familiar.

ALAN IRIKURA, who works photographically, investigating the phenomenological potential resulting from accidents of mechanical reproduction which he presents as confoundingly coincidental.

JOHN
BALDESSARI,

LOUGHELTON

G A L L E R Y

LIBRARY

APR 01 1987

LUCIANO PERNA, who works with mixed media, to create compositions which resonate metaphorically with atomic and molecular structures.

NINA SALERNO, who uses media images to address socio-political issues through a kind of confrontational riddle form.

COREY STEIN, who works with found and hand-made objects to create sculptural objects, the strength of which, ironically can be found in their ephemeral, fragile and almost collapsible quality.

Ali Acerol, Meg Cranston, Luciano Perna and Nina Salerno live and work in Los Angeles. Fariba Hajamadi and Alan Irikura are from New York City, and Corey Stein lives in Providence, R.I.

This show marks Loughelton's half year point as a new gallery and we are extremely pleased to have John Baldessari as our first outside curator.

Mullican - all of whom, at one time or another have been students of his at Calarts.

In this exhibition Baldessari has selected seven bright young artists from a more recent body of Calarts graduates whom he would like to present to a New York audience.

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FARIBA HAJAMADI, who paints on canvas using photographic emulsions. The images evoke a timeless sense of nostalgia, resonating simultaneously distant and familiar.

for more information contact:

Barbara Broughel
Amy Lipton

Alan Irikura works photographically, investigating the potential resulting from accidents of mechanical reproduction which he presents as confoundingly coincidental.

BALDESSARI, JOHN

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APR 15 1981

LOS ANGELES COUNTY
MUSEUM OF ART

JOHN BALDESSARI'S WORK TO BE SHOWN
AT THE ALBRIGHT-KNOX ART GALLERY AND CEPA GALLERY
APRIL 3 - MAY 17, 1981

BUFFALO, N.Y.--The work of California artist John Baldessari will be shown in Buffalo in two exhibitions, part of the ongoing Four by Three series of cooperative projects organized by the Albright-Knox Art Gallery, CEPA Gallery and Hallwalls.

John Baldessari: Selected Works, including twenty-five pieces dated from 1968 to 1980, will be on view at the Albright-Knox Art Gallery from Saturday, April 4 through Sunday, May 17, 1981.

John Baldessari: New Work, an installation specifically created for the occasion, will be on view at CEPA Gallery from Friday, April 3 through Saturday, May 16, 1981.

John Baldessari is a seminal figure in the development of contemporary American art. Before deciding to become an artist in his late twenties, he spent several years studying philosophy and literature. Words, literary allegories and linguistics in general still fascinate him and have deeply influenced the structure of his art, so that most of his work, in which photography is the primary medium, could be described as visual poems. With his present concentration on the visual aspect of his work, Baldessari has reevaluated his involvement with conceptual art, of which he was a crucial exponent in the 1960s and early 1970s.

Also well-known for his "artist's books", Baldessari has prepared a book, Close-Cropped Tales, to accompany these exhibitions, and he describes it as follows, "Close-Cropped Tales is an attempt to escape the photographic restrictions inherent in the square/rectangular frame imposed by the conventions of the camera viewfinder/ground glass. In this book, various movie stills have been cropped following the dictates of each photograph's inherent found properties. That is, elements of the composition now determine the edge of each photograph, unhampered by the above-named restrictions. Moreover, choice to retain certain elements in the cropping process was decided by a desire to make clear certain psychological states suggested but dormant in the original photograph. Thus, the new frame is a device to make manifest these latent qualities. Following that, the images were arranged

(more)

716 882-8700

into several short stories without name. It is a storyboard technique. Each story is abbreviated and one fills in [the] gap. The photographs are cropped, but also the fine shadings of the story are omitted so that the viewer may enter into a creative process. The over-riding concern is to have photographs with edges that are determined by the content and not merely squashed into a rectangle/square because it is there. I just don't believe that life can be explained solely by right angles, no more than it can be fitted into a right-angle architecture. If that is the case, then a priori form determines our understanding of life."

John Baldessari was born in National City, California in 1931. He received his B.A. and M.A. degrees from the San Diego State College. His work has been exhibited extensively in the United States and Europe in one-artist and group exhibitions. He lives and works in Santa Monica, California.

Special events in conjunction with the Baldessari exhibitions in Buffalo include a slide talk by the artist, co-sponsored by the Department of Art and Art History, SUNYAB, in the Auditorium of the Albright-Knox Art Gallery on Thursday, April 2, at 8:30 p.m., and a screening of his films and videotapes at CEPA Gallery on Monday, April 13, at 8:30 p.m.

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March 11, 1981

For additional information, please contact:
Serena Rattazzi, Coordinator of Public Relations
Albright-Knox Art Gallery, Buffalo, New York
(716) 882-8700, ext. 224

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LOS ANGELES COUNTY
MUSEUM OF ART

climb), which runs into the line formed by water spurting from a fountain — and so on. The pictorial scenes in this "linear narrative" are utterly disjunctive, given the sudden and inexplicable shifts in photographic subject matter (you can make up any loopy story line you want).

Into this playful, participatory game he enfold his own critical mind. The overall shape of the composition made by the abutted photographs in "Bridge" is that of a broken column or obelisk: Classical canons are shattered.

Elsewhere, the artist incorporates more than one reproduction of the same photograph in a single work, although each version has been cropped differently to alter its subject. In one, a woman looks across a room, past a fuzzily ambiguous torso, to stare directly at a man on the opposite side. This same photograph, subtly recropped, makes it appear she's staring at the torso.

This simple but confounding method is pumped up to dazzling effect in a huge, nine-part work called "Spaces Between: Equal Time." Your attention is constantly shifted away from the world that is depicted and toward the way the image is framed.

Baldessari lets you know right away that a photographic meaning is endlessly malleable — that photographs don't record a world outside

the camera but, instead, construct a world inside the frame. His technique is a twist on the surrealist "exquisite corpse," a drawing made by several different hands in order to subvert the self-conscious choice of a single artist. Baldessari's personal choice is tempered in two ways: He relies on purely formal means, such as the dictates of a linear structure, and he uses pictures made by someone else. Indeed, in a way what Baldessari makes are drawings: Using a pair of scissors to crop an existing photograph and completely re-frame the composition, he draws a "new" picture out of what is given.

Baldessari's strategy is one of multiple contradictions. By subtracting from the photograph, he adds another reading. By taking apart the image, he builds a new construction. By re-creating, he creates.

Finally, by reconstituting ordinary images, he nudges the spectator into redrawing the picture according to the contours of his own particular mental space. We complete the exquisite corpse.

"Raul Guerrero," USC Atelier, Santa Monica Place, Broadway and Fourth Street, through Oct. 19; "John Baldessari," Margo Leavin Gallery, 817 N. Hilldale Ave., through Oct. 25; "Suzanne Caporalet," Irit Krygier Contemporary Art, 7416 Beverly Blvd. through Oct. 31.

John Baldessari continues to make some of the most provocative work to be seen these days. His recent photo-montages, on view at Margo Leavin Gallery, show him working at peak form.

Baldessari doesn't make photographs, he takes them — literally. Gleaned from books, magazines and publicity archives, the found photographs he employs are cropped, enlarged and combined. In the process, the focus of each picture shifts.

Sometimes, it's accomplished by taking separately framed photographs and lining them up, end to end, according to the formal logic of the images within each picture. In "Bridge," the linear form of a clown's stilt-legs abuts the line formed by a snow-covered bridge, which abuts the line formed by a ship's mast (down which sailors

HERALD EXAM 10-5-86



1879, signed and dated.

oil, 11½" x 16½"

and Described in *After the Hunt*,
Fred Frankenstein, p. 179, #25

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Ed Hotaling

A magazine writer flying over Marrakesh, Cynthia Grenier, recently reported the excitement of having a cartographer's view of the Rock of Gibraltar, part of a whole continent. Someone else, a French woman young in her sixties, jumped at the chance to see the sea for the first time and fly over the African continent, and she wrote a letter about the wonder of looking down on her child's geography book. That's one of the elemental thrills of airplanes and spaceship. John Baldessari, activist that he is, has decided to do something about it. You can see his results at the Eugenia Butler Gallery.

Not long ago, Baldessari must have been concerned about all the talk of "the ghetto." What was this new (for America) concept of the '60s? He went into San Diego and put up helpful little silver stickers "Ghetto Boundary." They carried a legend: "A section of a city especially a thickly populated area inhabited by minority groups often as a result of social or economic restrictions." Think how it could help you cope with, say, Harlem. If only he had explained what "minority groups" were. Then there was the California-Mexico Boundary Project, which makes me feel better just knowing about it, and now there is the California Map Project. Illustrated in 8-by-10 pictures, this project found Baldessari traveling around the state to complete a blatantly unfinished assignment for humanity: fashioning in various materials and for all travelers to see, the letters in "CALIFORNIA" on the spots where the map shows them. How many times have you taken Route 20 out of Fort Dodge, IOWA, and discovered there was no "I" there at all?

Baldessari has also taken care of another gap, paying tribute, so far, to Sunday painters he likes. He has a series of large works, photographic emulsion on canvas, showing the photocopy-like work of a Sunday painter, on a subject Baldessari chooses (Baldessari's hand pointing to a hole in one of the leaves of a tomato plant), with the Sunday painter's name below the picture in professional, sans-serif lettering: "A painting by Sam Jacoby." He has done others using only the painter's lettering: "Semi-close-up of a girl by geranium (soft view) / finishes watering it—examines plant / to see if it has any signs of growth, finds / slight evidence—smiles—one part is sagging / the geranium begins. This could be the end of this approach for Baldessari. He says he'll get an idea, do it if he wants to, but then move on.

Caravaglia, Eddy

Angelo Caravaglia's sculpture is at the Ankrum Gallery. He is of Sicilian descent, a graduate of Cranbrook, a Professor at the University of Utah in Salt Lake City, a frequent visitor to Italy, where he does his casting. He varies from representational (his bronze Caravaglia is an evocative view of Sicily or Italy) to (more typically) semi-abstract, and abstract. He works in different metals, woods, plastic, and he often couches the human form in abstract shapes to comfort or confine it. Some titles: *Girl in Hammock* (one in rosewood, one in polished bronze), *War Weed* (beaten copper).

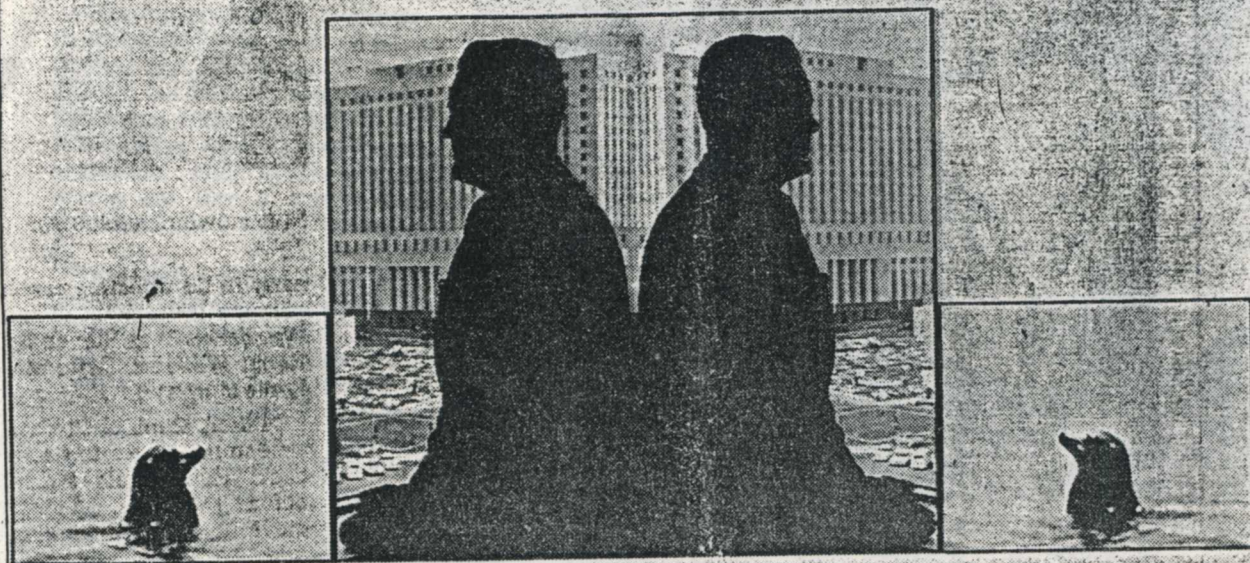
Donald F. Eddy and his spray gun are introduced at the MoMA Barnes Gallery. Born in Long Beach, he's back on the mainland from Hawaii, where he lectured and took his master's and bachelor's degrees at the University. He has had several exhibitions in Hawaii.

The spray gun gives a glossy veneer to his canvases (48 by 65 is average size) of old folks sitting in public places in the sun, alone, the sun against the background of a relentless white void. The spray gun does the same for his Hawaiian rock singer and his tourists, sick and fat, still against that white void. If you are consoled by your distance from Hawaii, he asks you to deal with his closeup of a head being prepared for brain lobotomy.



the Cottage Rose, by Pierre Auguste Renoir, painted in 1914, 12¼ in. by 9½ in.

Art News 69 (March 1970) 124



John Baldessari's "Double Man and Seal" is in retrospective at Museum of Contemporary Art.

ART REVIEW

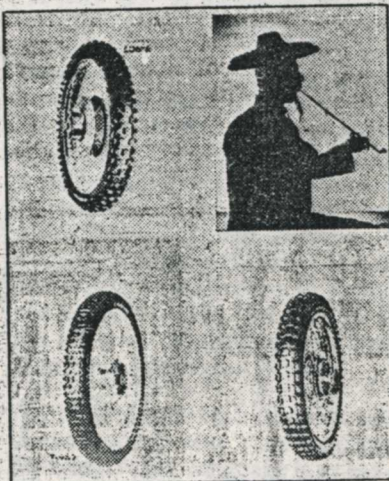
The Making of a Minimalist

By WILLIAM WILSON
TIMES ART CRITIC

While most of the city was giddy at the J. Paul Getty Museum's acquisition of Vincent van Gogh's "Irises," the Museum of Contemporary Art was readying its own idea of a capital event, the first retrospective of the work of John Baldessari, one of the smartest ideas in MOCA's short history.

Just hours before preview and things weren't going very well. The catalogue had not arrived from Japan, the show (to June 17) was undergoing a last-minute rehang-ing. Sigh. It looked as if reality was going to act as a metaphor of the supposed complexity of Baldessari's work.

Actually, it turned out fine. The catalogue by Coosje Van Bruggen came galumphing in at the 11th hour. A few helpful insights are wedged into its dogged prose. And the show does what it is supposed to do. It clarifies the artist in a way no number of single gallery exhibi-



Baldessari photograph: It doesn't look like anyone else's art.

tions can. One is tempted to say it immediately promotes him from the most underrated of major California artists to the most overrated, but that's a bit too facile.

For anyone not wired to contemporary art, John Baldessari is a 58-year-old artist who grew up in

the anonymous grubbiness of National City with expectations of going no further in life than teaching high school and making a bit of a local reputation as an artist. He pursued both dreams and wound up a figure of international reputation. Teaching—at CalArts instead of Chula Vista High—he evolved into a kind of guru. His influence, both direct and oblique, is downright astonishing. You can see his fingerprints on virtually every member of the younger generation who continues to dominate the high-risk lane of today's art from Cindy Sherman to Robert Longo. Nobody knows how long this will endure in the quick-extinct ambience of the times, but it is nonetheless an accomplishment.

What did he do and how did he do it?

We think of artists as making their mark by adding something, something original. Baldessari has functioned by subtraction. Subtraction is not original in contemporary art; it comes from abstract

Please see BALDESSARI, F12

BALDESSARI: The Making of a Minimalist

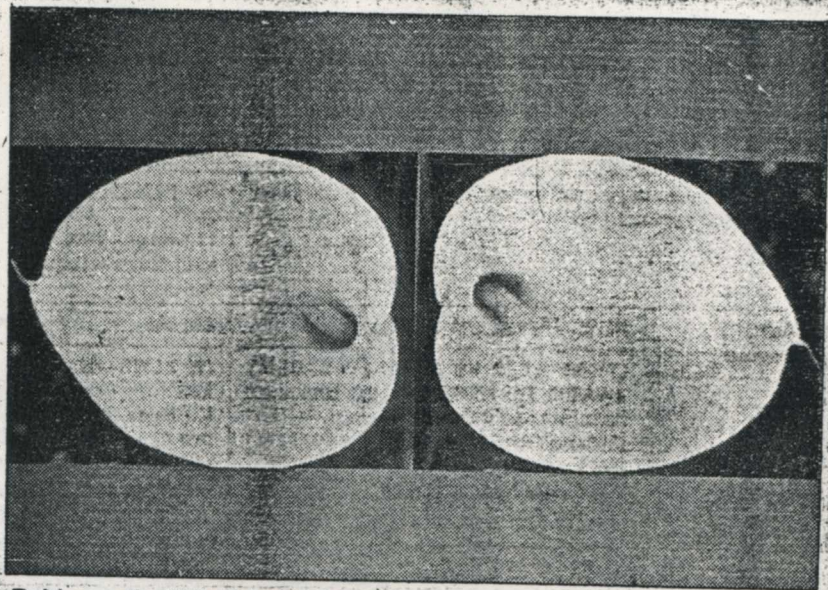
Continued from F1
Minimalism.

Prior to this revealing show, one had the impression that Baldessari's art had at least the virtue of not looking like anyone else's. It still doesn't, but now it's clear that its look comes from a synthesis of Pop, Minimalism and Conceptualism combined and systematically wrung out like a sponge until Baldessari got it where he wanted it.

The earliest works on view are late-'60s canvases bearing either lettered mottoes, grimy photographs or both. Their debt to Ed Ruscha is clear in one called "Pure Beauty," but Baldessari makes it his own by subtracting Ruscha's visual charm and turning it into a set of ironic "art lessons," purposefully dumb like quotes from cheap, How-To art manuals. One begins significantly with the title, "Tips for Artists Who Want to Sell." In another, the artist shows a tatty snapshot of a man under a palm tree. The whole thing is labeled "Wrong." It's amusing, but it's also in the business of amputating art of certain components, its idealism and visual impact. The work is anonymous and impersonal, like the efforts of a shy person in a faceless suburb, a do-it-yourselfer trying to teach himself art despite utter ineptitude.

Baldessari was decades ahead of the pack when it came to practicing what is now called Deconstruction. He beat the kids by a mile in using other people's art for his own, you know, Appropriation. In 1968, he reproduced a Frank Stella and called it "A 1968 Painting." In 1969, he commissioned paintings from 14 artists. The 13 on view each show a Photorealist image of a hand pointing to something: a stove burner, an extinct light bulb. Each bears the caption "A Painting by . . ." with the artist's name affixed. But they become Baldessari's—or nobody's—subtracting individuality and inventiveness from the list. The artist's job is to point things out.

At this point, Baldessari's quest is basically fulfilled. He has unhooked art from the tethers that bound it for centuries to physical substance—to paint, wood, or marble—and reduced it to a set of images that are only one step from being as disembodied as a movie or television picture. He invented a visual form that communicates through montage, juxtaposition and implied word associations. It beams to a television generation rather



Baldessari's "Lily (Yes/No)": An artist decades ahead of the pack.

than a museum crowd. Try watching an old movie with the sound off and in a few minutes you will see lots of Baldessarisms flickering through it, powerful subliminal symbols like those of advertising.

He has said, "I guess I'm using images from movies, from newspapers and so on because there lies the arch-power of language. We can't sit down and talk in Sanskrit, we have to talk in a language that we know." It is interesting, but it isn't art.

Normally, intoning the phrase "It isn't art" is a masked way of saying "I don't like it," but that's not what is meant here. Art is a language with a grammar going back to the caves of Lascaux and the Venus of Willendorf. It communicates in many of the same ways as Baldessari, but deprived of its sensual component it loses corporeal authority and becomes a fiction of the mind. Looking at it is like trying to make love to someone without a body. To say this is not art is an objective description. This is not French but German.

If it all sounds both complex and theoretical, that's misleading. Baldessari's art-language is as easily grasped as graphic design, which may account for his success and that of his brood. You can read the work without going to the trouble of learning the language of art, and it is often quite entertaining.

If Baldessari's tactics sound destructive of art, there lies a huge paradox because he is forever quoting art as if it were holy writ. Early on, he blows cigar smoke next to Polaroids of clouds, tipping his stogie to Joe Goode. He combines text and little objects in the

fashion of Alexis Smith. Always somewhat professorially impersonal, he betrays a lyric side in a snake charmer string of pretty postcards and a religious facet in an homage to Malevich where a big white square descends into a suburban yard like some holy UFO.

Later works have grown bigger, angrier and more socially critical. Often montages of separately framed stock photos, if they were rendered in paint they'd look like work by Rosenquist or Rauschenberg. A work like "Horizontal Men" borrows a bit back from Robert Longo.

They're a lot prettier these days, but they decipher so easily you

can't remember them after leaving the gallery, and if you come back they are like movies you've already seen. Baldessari is not so often showing his old capacity for the surprising association—like the one of the silhouette of a giant pelican in the desert that was somehow certainly a poem about Jimmy Carter's failed hostage-rescue attempt in Iran.

There are still queasy, surreal images like "Inventory," which equates a railroad car of corpses with supermarket shelves. But too often these days you get a B-movie image of a man and woman smiling at each other, their gaze bridged by a wolf stalking across a log. Got it. The animal conflict lurking beneath romance. It takes about 30 seconds each to take in his ecological protests, the feminist polemics and anthropological ruminations.

Well, it's been a big 10 days for art: more trouble for the NEA, ghastly burglary at Boston's Isabella Stewart Gardner Museum, the Getty's Van Gogh and a major traveling Baldessari show.

The museum is closed today, but have a look later, and then pick the event that will still make us feel good in 10 years.

LIBRARY
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BALDESSARI, JOHN

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LOS ANGELES COUNTY
MUSEUM OF ART

ART

LAT 3-18-90

The Resurrection of John Baldessari

Why is the Southland artist bigger everywhere else than here?: Assessing his career on the eve of a major MOCA retrospective

By CHRISTOPHER KNIGHT

In 1970, the same year John Baldessari settled into the book-lined studio he still occupies today, his work was the subject of a one-person exhibition at the old Eugenia Butler Gallery. The aspirations for that particular event are unrecorded, but the moment of his arrival in Los Angeles is worth pondering nonetheless. For today, Baldessari's career is the subject of the most eagerly anticipated museum retrospective to be mounted for any American artist this year.

A sprawling exhibition of nearly 100 works, dating from 1967 to 1990, the show opens next Sunday at the Museum of Contemporary Art, following two days of previews. From there, the assembly will travel to five other important museums, including Minneapolis' Walker Art Center and New York's Whitney Museum of American Art. The two-year tour would be the envy of any artist.

At 59, this pioneer in the uses of photography in Conceptual art has accumulated a compelling body of work

COMMENTARY

that ranks among the finest of his generation. Through more than two decades of committed teaching, he also has been the most influential pedagogue since Hans Hoffmann opened his legendary New York school in 1933. The retrospective, in addition to its insights, will likely be something of a victory tour.

Looking back to the moment John Baldessari settled into Santa Monica, the likelihood of all this well-deserved fanfare seems rather dim. Remember the 1970s? If, for postwar American culture, the '50s had been cast as the equivalent of classical Greece and the '60s decadent Rome, then the '70s were its oppressively Dark Ages.

Strong and important art certainly was being made. But, somehow, it seemed the culture was being Balkanized, shredded into a thousand mutually exclusive bits. Bleakly confusing and emotionally draining, the era effectively concealed a strong underground current, fueled by hard-won artistic gains, which would suddenly erupt in the dizzying rebirth of the 1980s.

Baldessari's art has been central to that trajectory. In the late '60s it helped set the stage. Throughout the '70s it kept the underground current buzzing. And in the early '80s it came gloriously into its own.

Baldessari's 1970 exhibition at Eugenia Butler was his second solo show in Los Angeles. The first had come two years earlier, at Molly Barnes Gallery, even before the 38-year-old transplant from the San Diego suburb of National City had made the decision to pack up and move 125 miles to the north.

In the wake of L.A.'s first flush as a lively artistic center, he had accepted a teaching post at a new, interdisciplinary school called the California Institute of the

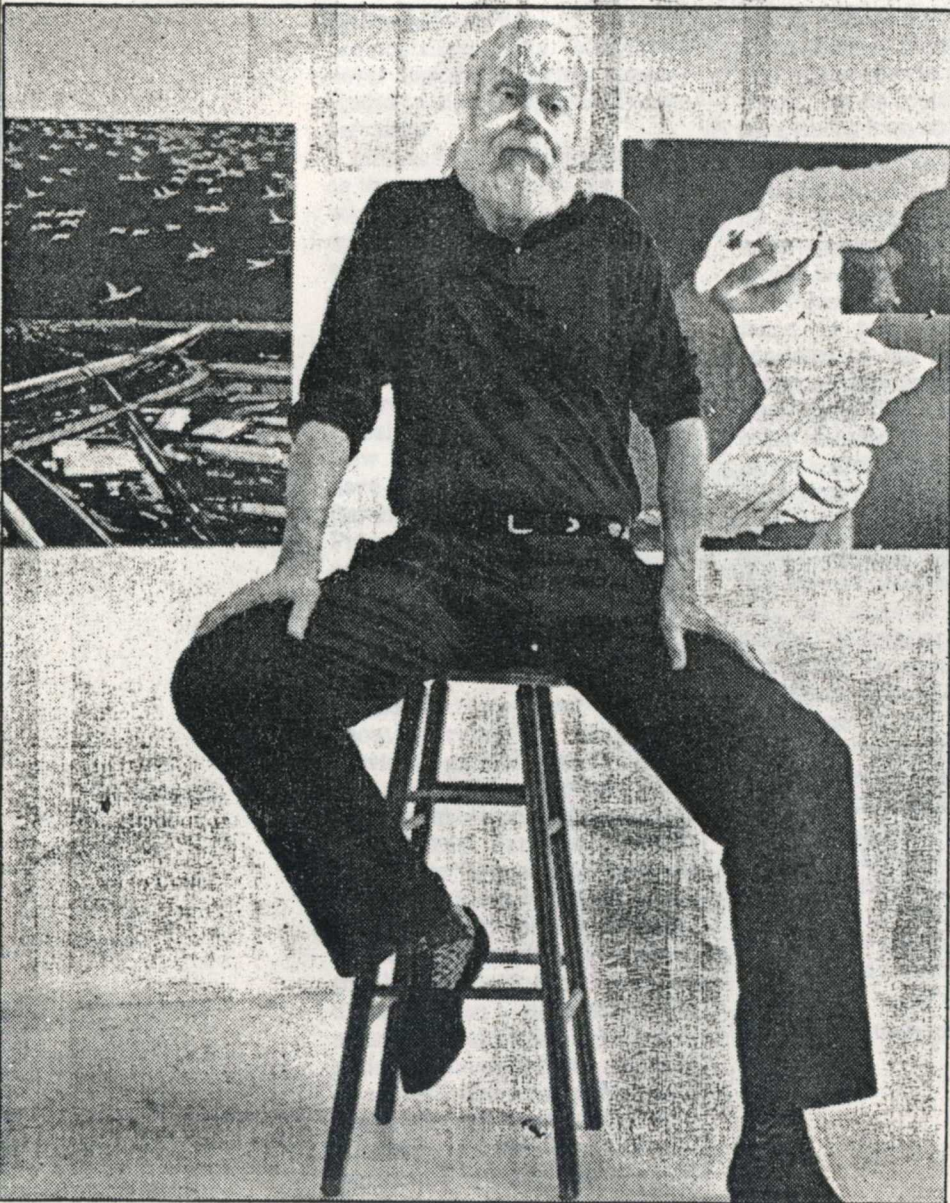
Arts. An avid teacher, he knew the job would support him when the sale of his own art probably wouldn't. But something went awry in the seemingly rosy scenario. Six long years would pass before Baldessari had another one-person gallery show in the city that had become his home. And eight more years would drag by before the next.

It isn't that Baldessari was sitting idle during that difficult decade. Nor were the insightful (and often slyly funny) works of art he produced being widely disdained. In fact, it was quite the other way around.

A perusal of his exhibition history between 1970 and 1983 reveals more than 50 solo shows—in Düsseldorf, Brussels, Milan, London, Amsterdam, New York, Paris, Basel, Sydney, Houston, Munich, Chicago and elsewhere—at an array of galleries and museums spanning the upstart and the long celebrated. Together with a number of Americans and Europeans, Baldessari had emerged as an artist pivotal to the development of

Conceptual art. Employing materials that ranged from the mundane (cardboard, photographic snapshots, pencil, graph paper and other items more common to the graphic-display table than the easel) to the latest in available technology (the new, portable video camera), this was an art that meant to emphasize the liberating quality of ideas over the preciousness of material objects.

A loopy kind of logic had governed Baldessari's mature artistic path, which effectively required nothing less than the building of an aesthetic from scratch. His earliest important work, made in San Diego in 1967-68 and shown at Molly Barnes, went about the philosophical business of examining just what that peculiar thing called a painting might be. Trained as a painter in the heady years of gestural abstraction, and suddenly shook up by the explosive upheavals of Pop and Minimal art, he'd been at it for some 15 years before he finally got around to taking serious stock of the very activity in which he had been so long engaged.



ROSEMARY KAUL / L.A. Times

Santa Monica-based artist John Baldessari is the subject of the most eagerly anticipated retrospective to be mounted for any American artist this year.

His first task in this self-reflective procedure was simply to shake off the stifling, hidebound limitations of the established genre. Formalism was the spur.

The ruling aesthetic doctrine of the triumphant postwar era, formalism insisted that great modern paintings were great because, in progressively more refined ways, they forthrightly declared the unique properties of their own medium. Paintings—consisting simply of a flat surface marked with paint and affixed to the wall—embodied things that sculpture, music, theater and dance didn't.

Formalists were convinced of the painter's obligation to entrench his art within its own formal area of competence. Baldessari towed that party line in his newly self-reflective mode—albeit in wickedly subversive ways that undermined the doctrine's very rhetoric. Looked at coldly, as if seen by some extraterrestrial who had never encountered one before, a painting is but a piece of dirty cloth that, for a host of ideological reasons peculiar to our earthly Western culture, we fervently revere. It's hard to imagine a more exact description of that condition than Baldessari's "Quality Material" or "Pure Beauty," in which the concise phrase of the title was commercially hand-lettered in black paint on a white canvas. The sign-like paintings forthrightly declared what they were, while leaving you to wonder, Why do we revere this?

Word-paintings weren't exactly what followers of formalism had in mind, of course, and that's precisely what made them so galvanic. Once Baldessari had turned the frozen certainties of formalism into fluid, open-ended questions, he gathered together all the earlier paintings of his own that he could find, and he took them to a local crematorium. The lot was reduced to ashes, and interred in a book-shaped urn.

This ritual enactment of artistic death-and-resurrection, executed in 1970, announced the beginning of a new phase in the artist's work. Painting was banished. Using the simplest of materials, he would soon be engaged in an expansive rethinking of what art is, and of how it operates in contemporary life.

Clearly, this was not an artist who was going to merely bide his time. (Baldessari is notably gregarious.) No, what instead proved generally indolent during the decade just beginning, and specifically indifferent to any of the myriad things Baldessari was up to, was the small, recently established art scene in Los Angeles.

On the West Coast, the high-flying spirit of the '60s was about to crash and burn. Important Southern California galleries folded, and museums retrenched. The precious few venues for lively critical argument either disappeared entirely or sank further into a morass of determined

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Baldessari

Continued from Page 5
provincialism. Area collectors—never exactly a daring bunch—tended to remain eupeptically conservative.

Still, L.A.'s brand-new pedigree as the nation's second city for art was not about to be easily relinquished. For sustenance it merged seamlessly with something new: the American art-world's determinedly pluralist effort to dismantle the deformative status quo, an effort that was groping futilely toward an aesthetic based on regional identity. (If the monolithic New York art world seemed to have lost its way, let a thousand flowers bloom across the land!) Provincial pride eloped with the new regionalism—an unwittingly demonic union whose monstrous offspring was (*shudder, gasp*) the gruesome Decade of the Local Artist.

Baldessari has never been shy about decrying the entrenched provincialism of Southern California, where the anarchistic challenges of art typically have counted for less than the pleasant "local-ness" of an artist. There's no doubt he's been wounded, as any artist would, by the relative indifference to his work on the part of the local constituency. But, the disregard isn't surprising. For among the traits being held aloft as regional banners were an emphasis on sensual experience, a distrust of intellectualism, a spiritualized reverence for nature, even the preponderance of pastel colors—none of which applied to Baldessari.

Yet, neither has the artist failed to acknowledge that the cultural vacuum was oddly suitable to his temperament. For in the absence of a dynamic cultural milieu, Bal-

dessari had to jump-start his own art. That, or expire from the grinding boredom.

And without the permissiveness of the climate, it's unlikely he ever would have been so audacious as to expect that he could actually build an aesthetic from scratch.

The cultural vacuum had another facet. The overwhelming majority of Baldessari's principal artistic constituency—which, as for all artists, is composed of other artists and other works of art—could be found in just two places. One consisted of the range of established artistic capitals, meaning in New York City and Europe. The other included the range of established artistic achievements, which is to say in history.

In short, the absence of a broadly convincing local aesthetic meant that art was necessarily something that, for better or worse, largely existed "someplace else." Baldessari found his great subject in the peculiarly disconnected, modern experience of the echo chamber created by mass culture, with all its assorted mediums of reproduction. Like a photographic negative that creates a beautifully revealing positive when brought into play by a gifted eye and mind, the provincial regionalism of Southern California conspired to set the stage for the cosmopolitan worldliness of Baldessari's art.

That art took off in a dozen

different directions in the 1970s—and so did his career. This is the work by Baldessari that American audiences know least. The retrospective is likely to be most illuminating in its display (about one-third of the show) of mixed-media works from this fecund period.

Baldessari's work since the early 1980s has been widely acclaimed. Reminiscent of a kind of jigsaw puzzle, it is assembled from disparate photographic stills, some used to advertise undistinguished "B" movies, others clipped from old newspapers and magazines, and none taken by the artist himself. Selected and stored in carefully labeled, overstuffed file cabinets in his studio, these mostly black-and-white photographs get cropped, enlarged, conjoined and sometimes colored. The "local region" they identify and examine is the cognitive landscape of late-20th-Century Westerners.

As in no other culture before, today we apprehend our basic worldly relationships through media channels—an apprehension that is typically crabbed, unintelligible and chaotic. Coaxing forth the fantasies and fears of our collective unconscious, which lies submerged within the residue of mass culture, Baldessari has created an often startling visual poetry that is restorative and emancipatory. Spoken through those selfsame media conduits, the achievement is prodigious. □

Sonnabend

420 West Broadway
New York, NY 10012
212/966.6160

JOHN BALDESSARI

Born: National City, California, June 17, 1931
Lives and works in Santa Monica, California

One-man Exhibitions:

- 1960 La Jolla Museum of Art, La Jolla, California
1962 Southwestern College, Chula Vista, California
1964 Southwestern College, Chula Vista, California
1966 La Jolla Museum of Art, La Jolla, California
1968 Molly Barnes Gallery, Los Angeles, California
1970 Richard Feigen Gallery, New York
Eugenia Butler Gallery, Los Angeles, California
1971 Konrad Fischer Gallery, Dusseldorf, Germany
Art and Project, Amsterdam, The Netherlands
Nova Scotia College of Art and Design, Halifax,
Nova Scotia
1972 Galerie MTL, Brussels, Belgium
Art and Project, Amsterdam, The Netherlands
Franco Toselli Gallery, Milan, Italy
Jack Wendler Gallery, London, England
1973 Sonnabend Gallery, New York
Galerie Sonnabend, Paris, France
Galerie Schema, Florence, Italy
Konrad Fischer Gallery, Dusseldorf
1974 Galerie Skulima, Berlin, Germany
Jack Wendler Gallery, London, England
Galeria Toselli, Milan, Italy
Art and Project/MTL, Antwerp
1975 Felix Handschin Gallery, Basel, Switzerland
Galerie MTL, Brussels, Belgium
Saman Gallery, New York
Sonnabend Gallery, New York
Stedelijk Museum, Amsterdam, The Netherlands
Modern Art Agency, Naples, Italy
1982 Galerie Sonnabend, Paris, France
Southwestern College, Chula Vista, California
The Kitchen, New York
University of California at Irvine, Irvine, California
1976 Ewing Gallery and George Paton Gallery, Melbourne, Australia
Auckland Art Gallery, New Zealand
University of Akron, Akron, Ohio
1984 Ohio State University, Columbus, Ohio
Cirrus Editions, Los Angeles, California
James Corcoran Gallery, Los Angeles, California

John Baldessari

One-man exhibitions cont'd.

- 1976 Experimental Art Foundation, Adelaide, Australia
Undercroft Gallery, University of Western Australia, Perth, Australia
Institute of Modern Art, Brisbane, Australia
Institute of Contemporary Art, Sydney, Australia
- 1977 Masimo Valsecchi Gallery, Milan, Italy
"Matrix", Hartford Athenaeum, Hartford, Connecticut
Films, Foundation for Art Resources, Fox Venice Theatre, Venice, California
Robert Self Gallery, London, England
Julian Pretto Gallery, New York
- 1978 Portland Center for the Visual Arts, Portland, Oregon
Sonnabend Gallery, New York
"Recent Films by John Baldessari", Theatre Vanguard, Los Angeles, California
Artists Space, New York (films)
"Three Films", Pacific Film Archives, Berkley, California
"Baldessari: New Films", Whitney Museum of American Art, New York
- 1979 Institute of Contemporary Art, Boston, Massachusetts
New Work, Installation with Photographs, InK., Halle für Internationale neue Kunst, Zurich, Switzerland
- 1980 Sonnabend Gallery, "Fugitive Essays", N.Y.
- 1981 John Baldessari: Work 1966-1981, The New Museum, N.Y.
John Baldessari, Van Abbemuseum, Eindhoven, Holland
New Work, "Shape Derived from Subject (Snake): Used as a framing device to produce new photographs", CEPA Gallery, Buffalo, New York
Selected Works, Albright-Knox Gallery, Buffalo, New York
"Shape...", Rudiger Schottle Gallery, Munich, West Germany
Sonnabend Gallery, New York
John Baldessari, Folkwang Museum, Essen, West Germany
Samangallery Genoa, Italy
- 1982 Contemporary Art Center, Cincinnati, Ohio
University Art Galleries, Wright State University, Dayton, Ohio
Contemporary Arts Museum, Houston, Texas
- 1983 Stampa Gallery, Basel, Switzerland
Marian Deson Gallery, Chicago, IL
Arte Viva, Basel, Switzerland
- 1984 Douglas Drake Gallery, Kansas City, Missouri
Sonnabend Gallery, New York
Margo Leavin Gallery, Los Angeles, California
Gillespie-Laage-Salomon, Paris
- 1985 "John Baldessari", Le Consortium, Centre d'Art Contemporain, Dijon, France

JOHN BALDESSARI
John Baldessari

One-man exhibitions cont'd.

1986 Sonnabend Gallery, New York

1970

1971

1972

Museum of Contemporary Art,
Whitney Annual Exhibition of Painting, Whitney Museum,
Newport California
"Language III", Dwan Gallery, New York
"Space", California College of Arts and Crafts,
Oakland, California
"Conceptual Art", Eugenia Butler Gallery, Los Angeles,
California
"537087", Seattle World's Fair Pavilion and Environs,
Seattle, Washington
"Konzeption-Conception", Stadtmuseum, Leverkusen,
West Germany
Moore College of Art, Philadelphia, Pennsylvania
"Conceptual Art, Arte Povera, Land Art", Galleria Civica
d'Arte Moderna, Turin, Italy
"Nirvana", Kyoto Municipal Museum of Art, Kyoto, Japan
"Art in the Mind", Oberlin College, Oberlin, Ohio
"Software", The Jewish Museum, New York
"Information", The Museum of Modern Art, New York
"995,000", Conceptual Art, Vancouver Art Gallery, Canada
"71 Projection", Kunsthalle, Dusseldorf, West Germany
"Lithography Workshop", Nova Scotia College of Art and
Design, Museum of Modern Art, New York (Circulated
by the National Gallery of Canada, Ottawa)
"Systems Art", El Museo de Arte Moderno de Buenos Aires,
Argentina
"Pier 13", Museum of Modern Art, New York
Galerie 16, Kyoto, Japan
Galerie Im, Taxispalais, Innsbruck, Austria
"13 Artists Chosen for Documenta", Sonnabend Gallery, N.Y.
"Whitney Biennial", Whitney Museum of American Art, N.Y.
"Video Tapes", Contemporary Art Museum, and the Texas Gallery,
Houston, Texas
"Documenta V", Kassel, West Germany
"420 West Broadway at the Spoleto Festival", Spoleto, Italy
"Konzept-Kunst", Kunstmuseum, Basel, Switzerland
"California Prints", Museum of Modern Art, New York
"Venice Biennale", (Garry Schum Gallery - Italian Pavilion)
"San Francisco Art Institute", Los Angeles, 4 person show,
San Francisco
5 Person show, Contemporary Arts Museum, Houston, Texas
"First 9mm International Film Festival", Nova Scotia
School of Art and Design (National Film Board Theatre)
Kunstmarkt, Cologne, Germany (Art and Project Gallery)
"Art Systems", at International Artistic Encounter at
Pamplona, Pamplona, Spain
"First National Videotape Festival", Minnesota College
of Art and Design
"La Mostra Arte De Sistemas II (International)", Center
de Arte y Comunicación, Buenos Aires, and Museum of Modern
Art, Buenos Aires

JOHN BALDESSARI

SELECTED GROUP EXHIBITIONS:

- 1969 "Art by Telephone", Museum of Contemporary Art,
Chicago, Il.
Whitney Annual Exhibition of Painting, Whitney Museum,
of American Art, New York
"The Vanishing Edge", Newport Harbor Art Museum,
Newport California
"Language III", Dwan Gallery, New York
"Space", California College of Arts and Crafts,
Oakland, California
"Conceptual Art", Eugenia Butler Gallery, Los Angeles,
California
"557087", Seattle World's Fair Pavillion and Environs,
Seattle, Washington
"Konzeption-Conception", Stadtischen Museum, Leverkusen,
West Germany
- 1970 Moore College of Art, Philadelphia, Pennsylvania
"Conceptual Art, Arte Povera, Land Art", Galleria Civica
D'Arte Moderna, Turin, Italy
"Nirvana", Kyoto Municipal Museum of Art, Kyoto, Japan
"Art in the Mind", Oberlin College, Oberlin, Ohio
"Software", The Jewish Museum, New York
"Information", The Museum of Modern Art, New York
"995,000", Conceptual Art, Vancouver Art Gallery, Canada
- 1971 "'71 Projection", Kunsthalle, Dusseldorf, West Germany
"Lithography Workshop , Nova Scotia College of Art and
Design", Museum of Modern Art, New York (Circulated
by the National Gallery of Canada, Ottawa)
"Systems Art", El Museo de Arte Moderno de Buenos Aires,
Argentina
"Pier 18", Museum of Modern Art, New York
Galerie 16, Kyoto, Japan
Galerie Im, Taxispalais, Innsbruck, Austria
- 1972 "13 Artists Chosen for Documenta", Sonnabend Gallery, N.Y.
"Whitney Biennial", Whitney Museum of American Art, N.Y.
"Video Tapes", Contemporary Art Museum, and the Texas Gallery,
Houston, Texas
"Documenta V", Kassel, West Germany
"420 West Broadway at the Spoleto Festival", Spoleto, Italy
"Koncept-Kunst", Kunstmuseum, Basel, Switzerland
"California Prints", Museum of Modern Art, New York
"Venice Biennale", (Gerry Schum Gallery - Italian Pavillion)
"San Francisco Art Institute", Los Angeles, 4 person show,
San Francisco
5 Person show, Contemporary Arts Museum, Houston, Texas
"First 8mm International Film Festival", Nova Scotia
School of Art and Design (National Film Board Theatre)
Kunstmarkt, Cologne, Germany (Art and Project Gallery)
"Art Systems", at International Artistic Encounter at
Pamplona, Pamplona, Spain
"First National Videotape Festival", Minnesota College
of Art and Design
"La Muestra Arte De Sistemas II (International)", Center
de Arte y Comunisasion, Buenos Aires, and Museum of Modern
Art, Buenos, Aires

JOHN BALDESSARI

SELECTED GROUP EXHIBITIONS CONT'D

- 1972 Sonnabend Gallery, New York
 "Aspects", 6th International Theatre Festival, Belgrade
 Yugoslavia
 "12th Annual October St. Jude Invitational Videotapes",
 University of Santa Clara, California and the Everson
 Museum, Syracuse, New York
- 1973 "Southern California Attitudes", Pasadena Art Museum,
 Pasadena, California
 "Prospect 1973: Painting", Dusseldorf, West Germany
 "Film Festival during Kunstmarkt", Cologne, West Germany
 (Arranged by: Rolf Ricke)
 Galleria Forma, Genoa, Italy
 "International Manifestation t-5", Zagreb, Yugoslavia,
 (Arranged by: Galerije Grada Zagreba)
 "Story", John Gibson Gallery, New York
 Los Angeles County Museum of Art, Los Angeles, California
 Galleria Civica D'Arte Moderna, Torino, Italy
 The Libra Gallery, Claremont Graduate School, Claremont,
 California
 "Circuit", (New Works on Videotape), Everson Museum of
 Syracuse, New York
 Sperone/Fischer Gallery, Rome, Italy
 Galerie Sonnabend, Paris, France
 Sonnabend Gallery, New York
 "Festival D'Automne a Paris", Paris, France
 "Contemporanea", Rome, Italy
- 1974 "Project '74", Cologne, West Germany
 "Art on Paper", Weatherspoon Art Gallery, University of
 North Carolina, Greensboro, N.C.
 "Demonstrative Fotografie", Heidelberger Kunstverein,
 Heidelberger, Germany
 "Art Now", Kennedy Center, Washington, D.C.
 Basel Musuem, (Films), Basel Switzerland
 "Collectors' Video", Los Angeles County Museum of Art,
 Los Angeles, California
 "Photokina", World Fair of Photography, Cologne, West Germany
 "Some Recent American Art", an exhibition circulated under
 the auspices of the Museum of Modern Art, NYC for
 Australian museums (Org. by: Jennifer Licht,) 1973-1974
 "Kunst Informatie Centrum", Stedelijk van Abbemuseum,
 Eindhoven, Holland
 Sonnabend Gallery, New York
 Newport Harbor Art Museum, Newport Beach, California
 Heidelberger Kunstverein, Heidelberg
 Galeria MTL. Antwerp, Belgium
 Cannaviello Studio d'Arte, Rome, Italy
 Kolnischen Kunstverein (Videotapes), Cologne, West Germany
 Melmo Kunsthalle, Stockholm, Sweden
 "Americans in Florence - Europeans in Florence", Videotapes
 produced at Art/Tapes 22, Long Beach Museum, Long Beach,
 California
 Paula Cooper Gallery, New York

SELECTED GROUP EXHIBITIONS CONT'D

- 1975 "Word/Number IMAGE", Sarah Lawrence College, Bronxville, New York
"The Sense of Timing", Hartford Art School, University of Hartford, Connecticut
"Paul Mellon Arts Center, Wallingford, Connecticut
"Narrative in Contemporary Art", University of Guelph, Ontario, Canada
"Projects/Video", Museum of Modern Art, New York
"Locate/Order/Measure", Fine Arts Building Gallery, University of Colorado, Boulder, Colorado
"The Extended Document", International Museum of Photography at the George Eastman House, Rochester, New York
"(photo) (photo)²... (photo)ⁿ", University of Maryland, Art Gallery, Baltimore, MD.
Paula Cooper Gallery, New York
Southland Video Anthology, Long Beach Museum of Art, Long Beach, California
Kansas City Art Institute, Kansas City
Videotapes: Serpentine Gallery, London
Videotapes: Incontri Internazionali d'Arte, Rome
"1st NYC Post Card Show", Contemporary Arts Gallery, New York University, New York City
Sarah Lawrence Gallery, Bronxville, New York
- 1976 Videotapes: "Center Focus", 111 Wacker, Chicago, IL
Videotapes: Gallery D, University of California at Berkeley
Galerija Grada Zagreba, Zagreb, Yugoslavia
Israel Museum, Jerusalem
LaMammele Art Center, San Francisco, California
Camerawork Gallery, San Francisco, California
Galleria Comunale d'Arte Moderna, Parma, Italy
"Rooms", P.S.1, The Institute for Art and Urban Resources, Long Island City, Queens, New York
Whitney Museum of American Art (Film), New York City
Whitney Museum of American Art (Video), New York City
"Serial Photography", Broxton Gallery, Los Angeles, California
"Pan Pacific Biennale", Auckland City Art Gallery, Auckland, New Zealand
"American Artists: A New Decade", shown at Detroit Institute of the Arts, Fort Worth Art Center, and Grand Rapids Art Museum (1976-1977)
"Painting and Sculpture in California: The Modern Era", exhibited at the San Francisco Museum of Modern Art and National Collection of Fine Arts, Smithsonian Institute, Washington, D.C.
International Museum of Photography at George Eastman House, Rochester, New York February-April
"Artists Use Photography", Hallwalls, Buffalo, New York
"Boice-Baldessari", Miami Dade Community College, Miami, Florida

John Baldessari

Group Exhibitions cont'd.:

- 1977
- Happy New Art Gallery, Students Cultural Center, Belgrade, Yugoslavia
 - "CLOSE Radio", Station KPFK 90.7 Los Angeles, Ca.
 - Museum of Contemporary Art, Chicago, Illinois
 - "Time", Philadelphia College of Art, Philadelphia, Pennsylvania
 - "Photography as Means", Center for Photographic Arts, La Jolla, California
 - "American Artists: A New Decade", Fort Worth Art Center Museum, Texas; Grand Rapids Art Museum, Michigan
 - Whitney Biennial, Whitney Museum, New York (photo & video)
 - "Words", Whitney Museum Downtown, New York
 - Fine Arts Gallery, California State at Los Angeles, California (films)
 - Castelli Graphics, New York (films)
 - Thomas Lewallen Gallery, New York (films)
 - "Off the Wall", University of Western Florida, Pensacola, Florida
 - Aktionsgalerie, Bern, Switzerland
 - "Contemporary American Photographic Works", Museum of Fine Arts, Houston, Texas
 - "Sequential '77", Harkness House, New York
 - Visual Arts Museum, School of Visual Arts, New York
 - "Painting and Sculpture in California: The Modern Era", San Francisco Museum of Modern Art, California
 - National Collection of Fine Arts, Washington, D.C.
 - "Photography as Art Form", John and Marble Ringling Museum of Art, Sarasota, Florida
 - "Summer Drawing Show", The Art Association of Newport, Rhode Island
 - "A View of A Decade", Museum of Contemporary Art, Chicago, Illinois
 - "Artists by Artists", Art Lending Service, Museum of Modern Art, New York
 - "New Aspects of Self in American Photography", Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
- 1978
- "Frameworks", Whitney Museum Downtown, New York
 - "Color Photography" Thomas Segal Gallery, Boston, Massachusetts
 - "Painting and Sculpture Today", Indianapolis Museum of Art, Indiana
 - Summer Group Exhibition, Sonnabend Gallery, New York
 - "American Narrative/Story Art: 1967-1977", Contemporary Arts Museum, Houston, Texas
 - University Art Museum, Berkeley, California
 - "Narration", Institute of Contemporary Art, Boston, Massachusetts

JOHN BALDESSARI

SELECTED GROUP EXHIBITIONS CONT'D.:

- 1978 "Art About Art", Whitney Museum of American Art,
New York City
"Kirklands International Photographic Exhibition",
Walker Art Gallery, Liverpool, England
"Wit & Wisdom: Works by Baldessari, Hudson, Levine,
and Oppenheim", Institute of Contemporary Art, Boston
"Artworks & Bookworks", Los Angeles Institute of
Contemporary Art, Los Angeles, California
"Works from the Collection of Dorothy and Herbert
Vogel", Univ. of Michigan Art Museum
1981-82 "Sez Who? Language as Image", Peter M. David Gallery,
Minneapolis, Minn.
"Film/Video Works '76 - 78", Castelli - Sonnabend Tapes
and Films, New York
1982 "A Selection of Conceptual Works by Eight Americans",
Julian Pretto Gallery, New York
1979 "New Aspects of Self in American Photography", Herbert
F. Johnson Museum of Art, Ithaca, New York
Biannual Exhibition, Whitney Museum of American Art,
New York, N.Y.
"American Photography in the 1970's", Art Institute of
Chicago, IL
1983 "Concept, Narrative, Document", Museum of Contemporary
Art, Chicago, IL
"Altered Photography", P.S.1, Institute for Art and
Urban Resources, Long Island City, Queens, New York
"Attitudes: Photographs of the 1970's", Santa Barbara
Museum of Art, Santa Barbara, California
"Narrative Art", Dartmouth College, Hanover, New Hampshire
"Words", Museum Bochem-Kunstsammlung, Bochem, West Germany
"Process and Sequence: A Photographic Exhibition",
Roosevelt, New York
"Word/Object/Image", Rosa Esman Gallery, New York
1980 "Visual Articulation of Idea", Visual Studies Workshop,
Rochester, New York
"Words and Numbers", Summit Art Center, Summit, N.J.
"Contemporary Art in Southern California", High Museum of
Art, Atlanta, Georgia
1984 "The Photograph Transformed", Touchstone Gallery, New York
"Pier + Ocean", Arts Council Great Britain, Hayward Gallery,
London
"Situational Imagery", Fine Arts Gallery, University of
California, Irvine
"Departure from the Single Image", Folkwang Museum, Essen
West Germany
"A sound Selection: Audio Works by Artists" Hartford Art
School, Hartford, Connecticut
1985 "Artists and Camrea", Arts Council Touring Exhibition
London

Selected Group Exhibitions cont.

- 1981 "30 Artists in a Corporate Collection: Selected by Sam Hunter, Sidney Janis Gallery, New York
"Westkunst", Cologne, Germany
"The Museum as Site: Sixteen Artists", Los Angeles County Museum of Art, Los Angeles, California
"Benefit Exhibition for the Kitchen", Paula Cooper Gallery, New York
Judith Christian Gallery, New York
"Erweiterte Fotografie", 5th Vienna International Biennale, Vienna, Austria
"Instant Photography", Stedelijk Museum, Amsterdam
- 1981-82 "Contemporary Issues: Visual Articulation of Idea", (travelling exhibition), Visual Studies Workshop, Rochester, New York
- 1982 "Australian Biennale", Sydney, Australia
"Documenta (7)", Kassel, West Germany
"Kunstlerphotographie: Momentbild", Kestner-Gesellschaft, Hanover, West Germany
The Members' Gallery, Albright Knox Art Gallery, Buffalo, New York
"Three Portfolios: John Baldessari, Jonathan Borofsky, Francesco", Multiples Inc., New York and Roger Ramsay Gallery, Chicago, Illinois
- 1983 Roger Ramsay Gallery, Chicago, Illinois
"1983 Whitney Biennial Exhibition", Whitney Museum of American Art, New York
"Artists Use Photographs", Marianne Deson Gallery, Chicago, Illinois
"The Television Show: Video Photographs", Robert Freidus Gallery, New York
"Selections from a Contemporary Collection", Herron Gallery, Indiana University-Purdue University at Indianapolis, Ind.
"Contemporary Photographers", Cranbrook Academy Museum, Bloomfield Hills, Michigan
"John Baldessari/Robert Cumming", Northlight Gallery Arizona State University, Tempe, Arizona
"Photography Used in Contemporary Art, In and Around the 70's", National Museum of Modern Art, Tokyo
- 1984 Tanja Grunert Gallery, Stuttgart
"Between Science and Art: Understanding Motion", Worcester Art Museum, Worcester, Massachusetts
"Verbally Charged Images", Queens Museum, New York & Tour
"Automobile & Culture", Museum of Contemporary Art, Los Angeles, California
"Summer Group Show", Sonnabend Gallery, New York
"Body Politic", (curated by Steven L. Kaplan), Tower, 45 West 18th Street, New York
- 1985 "1985 Whitney Biennial", Whitney Museum of American Art, New York

Selected Group Exhibitions, cont.

Page 8

- 1985 "Funny Art" organized by Paul McMahon, Concord Gallery,
New York City
- 1985 "Representational Strategies" (in Contemporary American
Photography), University Museum of the Southern Illinois
University, Carbondale, Illinois
- 1985 "The 1985 Carnegie International", Pittsburgh, Pennsylvania
- 1986 "Stills: Cinema and Video Tranformed" Seattle Art Museum,
Seattle, Washington
- 1989 "An American Renaissance: Painting & Sculpture since 1940",
Museum of Art, Ft. Lauderdale, FL (1/12 - 3/30/86)
- "Altered States", curated by Vikky Alexander, Procter
Art Center Bard College, Annandale-on-Hudson, N.Y.
(April 3 - 30)
- 1970 Ray Olden, "Where is the Art?", Harper's Bazaar, May.
(V) (H) (A) Council, "Reviews and Previews, Art News, May.
"New York Moving Out," Ralph Pomeroy, Art and Artists,
January (Felson Art Gallery exhibition), (Photos).
Harold Rosenberg, "The Art World's Dilemmas of a New Season",
Pg. 151, The New Yorker Magazine, October 10.
Lilite Viakiers, "Art and Information: Software at the
Jewish Museum," Arts Magazine, September-October.
David Shapiro, "Mr. Processionary at the Conceptacle,"
Art News, September.
"But Could a Computer Smile like Mona Lisa?" New York
Magazine, September 7 (photo).
Joseph E. Young, "Los Angeles," Art International, Summer.
Willoughby Sharp, "Outsiders" Baldessari, Jackson, O'Shea,
Rypersberg, Arts Magazine, Summer, (Photos).
Willoughby Sharp, "Los Angeles Galleries", Arts Magazine,
Summer.
John Ferrault, "Information," Village Voice, July 15.
Thomas B. Hess, "Editorial - Boring Issues," Art News,
Summer.

(continued...)

Reviews

- 1966 Review, Artforum, May
Biographical article, San Diego Magazine (Photos)
- 1968 Review, Art News, (Feigen Exhibition), (Photos)
Review, John Perrault, Village Voice, (Feigen exhibition)
Review, Jan Livingstone, Artforum, (Barnes exhibition),
December (photos).
Review, William Wilson, Los Angeles Times, (Barnes Exhibition).
- 1969 Barbara Rose, "Problems of Criticism, VI, The Politics
or Art III, Artforum, May.
Joseph Kosuth, Art and Philosophy, Part 2, Studio International,
November.
Peter Plagens, "557, 087 : Seattle, Artforum.
- 1970 Barbara Goldsmith, "Where is the Art?", Harper's Bazaar, May.
(V) ito (H). (A) cconci, "Reviews and Previews, Art News, May.
"New York Moving Out," Ralph Pomeroy, Art and Artists,
January (Feigen Art Gallery exhibition), (Photos).
Harold Rosenberg, "The Art World" Dilemmas of a New Season",
Pg. 153, The New Yorker Magazine, October 10.
Bitite Vinklers, "Art and Information: Software at the
Jewish Museum, " Arts Magazine, September-October.
David Shapiro, "Mr. Processionary at the Conceptacle,"
Art News, September.
"But Could a Computer Smile like Mona Lisa?" New York
Magazine, September 7 (photo).
Joseph E. Young, "Los Angeles," Art International, Summer.
Willoughby Sharp, "Outsiders" Baldessari, Jackson, O'Shea,
Ruppersberg, " Arts Magazine, Summer, (Photos).
Willoughby Sharp, "Los Angeles Galleries", Arts Magazine,
Summer,
John Perreault, "Information," Village Voice, July 16.
Thomas B. Hess, "Editorial - Buring Issues," Art News,
Summer

(continued...)

(Reviews, continued)

- (1970) Peter Plagens, "Los Angeles," Review, Artforum, May
 Amy Goldin, "Conceptual Art as Opera," Art News, April (photos)
 John Perreault, "The Action," Village Voice, March 26
- 1971 George Jappe, "Projection: The New Trend at Prospect '71," Studio International, December (photo)
 Peter Wilson, "Show Dominated by Trend Setters," Toronto Star, October
 Charlotte Townsend, "Printmaking at Halifax, Nova Scotia," Studio International, December (photo)
 Der Spiegel, "Prospekt '71," October 16 (photo)
 Helene Winer, "Los Angeles," Studio International, November (photo)
 Elizabeth C. Baker, "Los Angeles 1971," Art News September (color photos)
 Dieter Westecker, "Es Flimmert Ohne Pavse - Kunstler Zeigen Projektionen Bei Prospekt 71 in Dusseldorf," Dusseldorfer Nachrichten, Samstag, October 9
 George Jappe, "Die Neve Aufmerksamkeit, Prospekt 71 Projektion in der Kunsthalle Dusseldorf," Frankfurter Allegmeine, Seite 22, Dienstag, October 12
 Pierre Restany, "Travel Notes Houston-New York," Domus 498, May (photos)
 Grace Glueck, "Surprise Catch from Pier 18," New York Times, Sunday, July 25 (photo)
 Alfred Frankenstein, "Pier 18 Conceptual Project of Artists," San Francisco Examiner and Chronicle, July 4 (photo)
- 1972 Caroline Tisdale, "Baldessari," The Guardian, Saturday, April 15, London (photos)
 Howardena Pindell, "California Prints," Arts Magazine
 Grace Glueck, "Art: A Decade of Modern Prints," New York Times, May 6
 Alfred Frankenstein, "Surveys on the Beginning of Film," San Francisco Chronicle, October 12
Artitudes, No. 8-9, July-August, September, Paris (photos)
Flash Art, September/October, Milan, Italy (photos)
 "Television: Video's Frightful Parent," Artforum, December
 Review, Art International, January-February
 Review, The Melbourne Times, June 1, by Janine Burke
 Interview, "Photography & Language", in catalog, Camera Work Press
 Feature Interview, "Detroit Artists' Monthly", Diane

(Reviews, continued)

- 1973 Helene Winer, "Scenarios/Documents/Images I,"
Art in America, March-April (photos)
 Douglas Davis, "The Arts in America," Newsweek,
 December 24
 Charlotte Townsend, "The Messanine," Arts Canada,
 Spring (photo)
 Peter Plagens, "Los Angeles," Artforum, February
 James Collins, Review of "Story," John Gibson
 Gallery, New York, Artforum, September
 James Collins, "Pointing, Hybrids and Romanticism:
 John Baldessari," Artforum, October (cover photo
 b/w and color photos)
 Robert Pincus-Witten, "Theater of the Conceptual:
 Autobiography and Myth," Artforum, October
 Malcolm Le Grice, "Vision," (Review of Gerry
 Schum Hayward Show, London), Studio International,
 July-August
 Review, Art News, Summer, Peter Frank
- 1974 Margarethe Jochimsen, "Story Art," Magazin
KUNST, nr. 55/56 (cover photo and b/w photos)
 James Collins, Review, Artforum, September (photo)
 Rosetta Brooks, Review, Studio International,
 June
 Guy Brett, Review, The Times, May 21, London
- 1975 David Bourdon, Review, The Village Voice, October 16
 David Bourdon, "Not Good Ain't Necessarily Bad,"
Village Voice, December (photo)
 David Bourdon, "What Develops When Painters Pick up
 Cameras," Village Voice, October 20 (photo)
 Tara Collins, "John Baldessari," Arts Magazine,
 December (photos)
 Betty VanGarrel, "Een Onderzoek in Kijken,"
Hollands Diep, June 12 (photos)
 Vicky Alliata, "West Coast: Nella Terra del
 Duemila Si Chiama Venezia la Citta Dell-Arte,"
Bolaffiarte, June-July
 Maurizio Calvesi, "Address by Maurizio Calvesi,"
Art Dimension, Summer (photo)
 The Print Collector's Newsletter, Review, November-
 December
 "Sequential Photography," The Washington Post,
 March 7, Review by Mark Power
 "Wit and Talent in Sequence," The Washington Star,
 March 7, Review by Benjamin Forgey
 "Pygmalion Reversed," Artforum, November, Article
 by Max Kisloff
 "Television: Video's Frightful Parent," Artforum,
 December
- 1976 Review, Art International, January-February
 Review, The Melbourne Times, June 9, by Janine Burke
 Interview, "Photography & Language", in catalog,
 Camerawork Press
 Feature interview, "Detroit Artists' Monthly", Diane
 Goodrich, Interviewer, June (photos)

(Reviews, continued)

- (1976) Diane Jacobs, "Where's Winsor," Soho Weekly News,
February 12
- Tom Kent, "Commissioned Video Works," Oakland
Artweek, March 20
- Maureen Gilchrist, "A Californian Shows Some
Amusing Work," Age, Melbourne, Australia, June 2
- Murray Mason, The West Australian, July 31
- Nancy Foote, "The Anti-Photographers," Artforum,
September (photo)
- Michael Auping, "Recent Work by John Baldessari,"
October (photos)
- Nancy Foote, "John Baldessari, Sonnabend Gallery,"
Artforum, January (photo)
- 1977 Ingrid Wiegand, "Biennial Sleepers and Early
Classics," Soho Weekly News, March 17
- William Zimmer, "Newsstand Images," (John Baldessari -
Julian Preto Gallery), Soho Weekly News, April 21
- April Kingsley, "Pictures and Picture Books,"
April 7, Soho Weekly News
- Jeff Perrone, "Words: When Art Takes a Rest," Artforum,
Summer (photo)
- Gene Thornton, "New Color Photography is a Blurry
Form of Art," New York Times, July 10
- Donald Kuspit, "Where is the Depth?" Artforum,
September (photo only)
- Jeff Perrone, "John Baldessari and Daniel Buren,"
Matrix Gallery, Wadsworth Atheneum, Artforum,
September (photo)
- Art Week, Grahame Wienbren, November 19 (photo)
- Ithaca Journal, Sandra List, Ithaca, New York,
December 17
- Art-Rite #14, Winter 1976-77 (quoted)
- Grace Glueck, "When is a Book Not a Book?" New
York Times, March 18 (quoted)
- The Print Collectors Newsletter, March-April (quoted)
- Review, Artforum, Summer
- Review, Art News, October, by Peter Frank
- 1978 "Cerialism - Spread the Word," by Robert Taylor,
The Boston Globe, January 8
- Review, The Boston Ledger, January 13, article
by Kyra Montague
- "Making Light of Heavy Art," January 10, Review
by Kenneth Baker, The Boston Phoenix
- Soho Weekly News, Noel Carroll, January 5 (photo)
- Northwest Magazine Sunday, Oregon, Patricia Failing,
February 5

(Reviews continued)

- (1978) Los Angeles Times, Review, Kenvin Thomas, March 28.
Sunday Oregonian, Portland, Oregon, Dan Schmidt, February 5.
Oregon Journal, Portland, Oregon, Andy Rocchia
(photo), February 5.
Art In America, Review, Paul Stimson, March-April.
Williamette Week, Portland, Oregon, Paul Sutinea,
February 7.
Interview, Art In America, Leo Rubinfien, September-October.
Review, Art News, November, by Jane Bell.
Review, Boston Herald, by Robert Garret, January 15.
- 1979 "Independent Films -- State of the Art: A Sampling, by
David Sterritt, The Christian Science Monitor, April 26.
Review, Chicago Tribune, by Alan G. Artner, March 18.
Hal Foster, "John Baldessari's 'Blasted Allegories,'" Artforum, October (b/w, color photographs)
"Fables, Grids, and Swimming Pools: Phototexts in Perspective" Southern Art Magazine, September/October, 1979.
Review, Art In America, March/April, 1979, by Paul Stimson
- 1980 Review, "Well Hung", The Village Voice, Nov. 5, 1980
by Ben Lifson
- 1981 Review, Artforum, January 1981, by Joan Casademont
- 1984 Hunter Drohojowska, "Pick of the Week", L.A. Weekly,
September 21-27
Christopher Knight, "Playful, Profound Baldessari",
Herald Examiner, October 10
Hunter Drohojowska, "John Baldessari's Conceptual Art",
L.A. Weekly, vol. 6, No. 33, July 13-19
Lynn Zelevansky, "John Baldessari at Sonnabend",
Art News, November
- 1986 Hunter Drohojowska, "No More Boring Art", Art News,
January, p. 62

JOHN BALDESSARI

BOOKS (by the Artist)

- 1972 Ingres and Other Parables, pub. by Studio International Magazine, London
1972 Choosing: Green Beans, pub. by Galleria Toselli, Milan, Italy
1973 Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts), pub. by Galleria Toselli, Milan, Italy
1975 Throwing a Ball Once to Get Three Melodies and Fifteen Chords, pub. by University of California at Irvine
Four Events and Reactions, pub. by Stedelijk Museum, Amsterdam
1976 Brutus Killed Caesar, pub. by University of Akron, Akron, Ohio
1977 A Sentence of Thirteen Parts (with Twelve Alternate Verbs) Ending in Fable, pub. by Anatolav and Filmproduktion Hamburg
1981 Close Cropped Tales, pub. in an edition of 3,000 by CEPA Gallery, Buffalo, New York, project sponsored by Albright Knox Gallery, CEPA Gallery and Hallwalls all of Buffalo. Library of Congress # 81-50892

CATALOGUES (One Person)

- 1981 JOHN BALDESSARI, essays by Marcia Tucker & Robert Pincus-Witten, and an interview by Nancy Drew, pub. by The New Museum, New York, co-pub. with University Art Galleries, Wright State University, Dayton, Ohio
c The New Museum, Library of Congress #81-80231
JOHN BALDESSARI, introduction & interview by Rudi Fuchs, pub. by Municipal Van Abbemuseum, Eindhoven, Holland & Museum Folkwang, Essen, West Germany
c 1981 Municipal Van Abbemuseum, Eindhoven; Museum Folkwang, Essen & the Artist/edited by Jan Debbaut

JOHN BALDESSARI

Publications: (partial list)

- 1975 Artists and Photographers, Multiples Press, New York
1976 Raw Prints (litho suite of 6 prints) Cirrus Editions,
Los Angeles
1984 Contemporary Perspectives 1984, Joseph Jacobs Director,
Center Gallery, Pub. Barry Blinderman, Thomas Lawson,
Susan Morgan and Bucknell University
1971 Actors Masked And Unmasked, by Daniel Schillaci, a
Publication of California Institute of the Arts,
vol. 1, No. 2, Dec-Jan, 84-85
Interfunktionen 3, (photos)
1972 Six Years, Lucy Lippard (photos)
Interfunktionen 3, (photos)
Interfunktionen 8, (photos)
Interfunktionen 10, (photos)
Breakthroughs in Fiction, Richard Kostelanetz, Ed.
Something Else Press
Assembling III, New York
Data, Milan, Italy
Video Vision - A Medium Discovers Itself, Jonathan

Television Interviews:

- 1971 Interview on public television, Koln, during Prospect '71
1972 Interview during Documenta, Belgium Television
1973 One-hour program, John Baldessari, William Wegman,
Ch. 28 and Public Broadcasting System
1976 Video Data Bank, The School of the Art Institute of
Chicago
Unpublished Ox 13, New York (photo)
Transit, Kunst Informatie Centrum, Middelburg
Holland (photos)
1977 Why Art?, Gregory Battcock, Dutton, New York (photo)
Narrative Art, Art News Annual XXVI, Amy Goldin (photo)

JOHN BALDESSARI

BOOKS (Other than catalogues of exhibitions)

- 1969 Pop Art Redefined, John Russel and Suzi Gablik,
Praeger, New York (photo)
- 1970 Studio International Book Supplement, David Antin:
John Baldessari, p. 3 (photos), July-August
- 1971 Art and Technology, Los Angeles County Museum
Conceptual Art, Ursula Meyers, Dutton (photo)
Non-Art, Anti-Art, Non-Art and Anti Art Art are
Useless. If Someone Says His Work is Art, It's Art,
Thomas Meehan, Horizon, Autumn (photos)
Interfunktionen 5, (photos)
- 1972 Six Years, Lucy Lippard (photos)
Interfunktionen 9, (photos)
Interfunktionen 8, (photos)
Interfunktionen 10, (photos)
Breakthroughs in Fiction, Richard Kostelanetz, Ed.
Something Else Press
Assembling III, New York
Data, Milan, Italy
Video Vision - A Medium Discovers Itself, Jonathan
Price, Plume Books, New American Library, New York
- 1973 Deurle, Galerie MTL, Brussels, November 7
Art History of Photography, Volker Kahmen, Viking Press,
New York (photo)
- 1975 Tri-Quarterly 32, Northwestern University, Evanston,
Illinois, Winter (photos)
AQ 15, AQ, Frankfurt (photos and cover photo)
- 1976 Video Art, Ira Schneider and Beryl Korot, Harcourt,
Brace, Janovitch, New York
Unmuzzled Ox 13, New York (photo)
Transit, Kunst Informatie Centrum, Middleburg
Holland (photos)
- 1977 Why Art?, Gregory Battcock, Dutton, New York (photo)
Narrative Art, Art News Annual XXXVI, Amy Goldin (photo)

JOHN BALDESSARI

Born: 17 June, 1931, National City, California.
Education: California State College at San Diego.
 Lives and works in Santa Monica, California.

ONE-MAN EXHIBITIONS:

- 1960 La Jolla Museum of Art, La Jolla, CA.
- 1962 Southwestern College, Chula Vista, CA.
- 1964 Southwestern College, Chula Vista, CA.
- 1966 La Jolla Museum of Art, La Jolla, CA.
- 1968 Molly Barnes Gallery, Los Angeles.
- 1970 Richard Feigen Gallery, New York.
 Eugenia Butler Gallery, Los Angeles.
- 1971 Galerie Konrad Fischer, Dusseldorf, Germany.
 Art and Project, Amsterdam, The Netherlands.
- 1972 Nova Scotia College of Art And Design, Halifax, Nova Scotia.
 Galerie MTL, Brussels, Belgium.
 Art and Project, Amsterdam, The Netherlands.
 Galeria Franco Toselli, Milan, Italy.
- 1973 Jack Wendler Gallery, London.
 Sonnabend Gallery, New York.
 Galerie Sonnabend, Paris.
 Galeria Schema, Florence, Italy.
 Galerie Konrad Fischer, Dusseldorf.
- 1974 Galerie Skulima, Berlin, W. Germany.
 Jack Wendler Gallery, London.
 Galeria Toselli, Milan, Italy.
 Art and Project/Galerie MTL, Antwerp, Belgium.
- 1975 Lucio Amerlio, Naples, Italy.
 Felix Handschin Gallery, Basel, Switzerland.
 Galerie MTL, Brussels, Belgium.
 Saman Gallery, Genoa, Italy.
 Sonnabend Gallery, New York.

- 1975 contd. Stedelijk Museum, Amsterdam, The Netherlands.
 Modern Art Agency, Naples, Italy.
 Galerie Sonnabend, Paris, France.
 Southwestern College, Chula Vista, CA.
 The Kitchen, New York. (Video).
 University of California at Irvine: Irvine, CA.
- 1976 Ewing Gallery and George Paton Gallery, Victoria, Australia.
 Auckland City Art Gallery, Auckland, New Zealand.
 University of Akron, Akron, Ohio.
 Ohio State University, Columbus, Ohio.
- 1982 Cirrus Editions, Los Angeles.
 James Corcoran Gallery, Los Angeles.
 Experimental Art Foundation, Adelaide, Australia.
 Undercroft Gallery, University of Western Australia, Perth, Australia.
- 1983 Institute of Modern Art, Brisbane, Australia.
 Institute of Contemporary Art, Sydney, Australia.
- 1977 Galeria Massimo Velsecchi, Milan, Italy.
- 1984 Matrix Gallery, Wadsworth Atheneum, Hartford, Connecticut; brochure.
 Foundation for Art Resources, Fox Venice Theatre, Venice, CA. (Films).
 Robert Self Gallery, London.
 Julian Pretto Gallery, New York.
- 1978 Portland Center for the Visual Arts, Portland, Oregon.
- 1985 Sonnabend Gallery, New York.
 "Recent Films by John Baldessari", Theatre Vanguard, Los Angeles.
 Artists Space, New York, (films).
 "Three Films", Pacific Film Archives, Berkeley, CA.
 "Baldessari: New Films", Whitney Museum of American Art, New York.
- 1988 Institute of Contemporary Art, Boston, Massachusetts.
- 1979 "New Work", Installation with Photographs, InK. Halle fur Internationale neue Kunst,
 Zurich, Switzerland.
- 1980 "Fugitive Essays", Sonnabend Gallery, New York.
 Stedelijk van Abbemuseum, Eindhoven, The Netherlands.

- 1981 "John Baldessari: Work 1966-1980", Exhibition organized by Marica Tucker, The New Museum, New York, Part I: 14 March - 4 April; Part II: 8 - 28 April, catalogue. Travelled to The Contemporary Arts Center, Cincinnati, Ohio, 14 Jan. - 21 Feb. 1982; Contemporary Arts Museum, Houston, 6 March - 18 April, 1982.
- 1983 Municipal Van Abbemuseum, Eindhoven, The Netherlands, 22 May - 21 June; travelled to Museum Folkwang, Essen Germany, 4 Sept. - 18 Oct; catalogue. "John Baldessari: New Work", CEPA Gallery, Buffalo, New York, 3 April - 17 May. "Shape...", Rudiger Schottle Gallery, Munich, W. Germany. Sonnabend Gallery, New York. "John Baldessari", Folkwang Museum, Essen, W. Germany. Samangallery, Genoa, Italy.
- 1982 Contemporary Art Center, Cincinnati, Ohio. "John Baldessari: Art as Riddle", Exhibition organized by Robert Pincus-Witten, University Art Galleries, Wright State University, Dayton, Ohio; catalogue. Contemporary Arts Museum, Houston, Texas.
- 1983 Stampa Gallery, Basel, Switzerland.
- 1984 Marian Deson Gallery, Chicago. Arte Viva, Basel, Switzerland.
- 1984 Douglas Drake Gallery, Kansas City, Missouri. Sonnabend Gallery, New York.
- 1990 Margo Leavin Gallery, Los Angeles, 15 Sept. - 13 Oct. "John Baldessari", Galerie Peter Pakesch, Vienna, Austria, 5 June - 28 July. Gillespie-Laage Salomon, Paris.
- 1985 "John Baldessari", Le Consortium, Centre d'art Contemporain, Dijon, France, 11 March - 18 April. "John Baldessari", de Vleeshal, Middelburg, W. Germany, 7 Dec., 1985 - 8 April, 1986; site-specific billboard project organized by the Bureau of Culture, Middelburg; catalogue.
- 1986 "John Baldessari", Sonnabend Gallery, New York. 5-26 April. "John Baldessari: MATRIX BERKELEY 94", University Art Museum, University of California, Berkeley, March - May; catalogue. "John Baldessari: California Viewpoints", Santa Barbara Museum of Art, Santa Barbara, CA. 23 Aug. - 12 Oct; cat. "John Baldessari", Margo Leavin Gallery, Los Angeles, 13 Sept. - 18 Oct. "John Baldessari", Galerie Peter Pakesch, Vienna, 18 Nov. - 12 Dec.

- 1986-87 "John Baldessari: Hegel's Cellar", Multiples, Inc., New York. Dec. 9 - Jan. 3.
- 1987 "John Baldessari", Centre National D'Art Contemporain de Grenoble, 3 May - 28 June.
- 1988 "John Baldessari: Recent Work", Dart Gallery, Chicago, 8 May - 9 June.
- 1988 "John Baldessari", Margo Leavin Gallery, Los Angeles. 9 April - 14 May.
- 1989 "John Baldessari", Lisson Gallery, London; 16 May - 25 June.
- "John Baldessari: opere recenti", Primo Piano, Associazione Culturale, Rome. 18 March through June.
- "John Baldessari; ouvres recentes", Galerie Laage Salomon, Paris. 27 May - 25 June.
- "John Baldessari: Recente werken/Oeuvres recentes", Societe des Expositions, Palais des Beaux-Arts, Bruxelles: 18 Sept. - 6 Nov. Travelling to Hanover.
- "John Baldessari: The Life and Opinions of Tristram Shandy, Gentleman": an exhibition celebrating publication of the book by Arion Press; Margo Leavin Gallery, Los Angeles. 19 Nov. - 23 Dec.
- "John Baldessari: A Print Retrospective", Cirrus, Los Angeles; Dec. 11, 1988 - Jan. 21, 1989.
- 1989 "John Baldessari: "Niporesas" ("Not Even In This Way")", Centro National de Exposiciones, Madrid; 11 Jan. - 20 Feb. Travelling to capc Musee d'art contemporain, Bordeaux, 10 March - 22 April; IVAM Centre Julio Gonzalez, Valencia. 15 May - 15 July.
- 1990 "John Baldessari", Margo Leavin Gallery, Los Angeles. April 21 - May 26.
- "Behind-The-Scenes Tour: John Baldessari", The Museum of Contemporary Art, Los Angeles. March 20.
- 1992 "John Baldessari", The Museum of Contemporary Art, Los Angeles, March 25 - June 17; travelling to: The San Francisco Museum of Modern Art, San Francisco, July 12 - Sept. 9; The Hirshhorn Museum and Sculpture Garden, Washington D.C., Oct. 16, 1990 - Jan 6, 1991; Walker Art Center, Minneapolis, Feb. 3 - April 28, 1991; The Whitney Museum of American Art, New York, July 10 - Oct. 13, 1991; Musee d'art contemporain de Montreal, Canada, Nov. 21, 1991 - Feb. 13, 1992.
- Galeria Im, Tugendpalais, Innsbruck, Austria.
- "13 Artists Chosen for Documenta", Sonnabend Gallery, New York.
- "Whitney Biennial", Whitney Museum of American Art, New York.
- "Video Tapes", Contemporary Art Museum, and the Texas Gallery, Houston, Texas.
- "Documenta 6", Kassel, Germany.
- "420 West Broadway at the Spoleto Festival", Spoleto, Italy.
- "Konzept-Kunst", Kunstmuseum, Basel, Switzerland.

GROUP EXHIBITIONS

- 1972 contd. "California Prints", Museum of Modern Art, New York.
- 1968 Richard Feigen Gallery, New York.
- "New Work Southern California", University California San Diego Art Gallery.
- 1969 "Pop Art Redefined", Hayward Gallery, London.
- "The Second City", Reese-Paley Gallery, San Francisco.
- "Art by Telephone", Chicago Museum of Contemporary Art, Chicago.
- "Whitney Biannual Exhibition of Painting", Whitney Museum of American Art, New York.
- "Art 68", International Artistic Encounter at Pamplona, Pamplona, Spain.
- "The Vanishing Edge", Newport Harbor Art Museum, Newport Beach, CA.
- "Language III", Dwan Gallery, New York.
- "Space", California College of Arts and Crafts, Oakland.
- "Conceptual Art", Eugenia Butler Gallery, Los Angeles.
- "557087", Seattle Worlds Fair Pavilion and Environs, Seattle, Washington.
- "Konzeption-Conception", Stadtischen Museum, Leverkusen, Germany.
- 1970 "Recorded Activities", Moore College of Art, Philadelphia.
- 1971 "Conceptual Art", Arte Povera, Land Art, Galleria Civica d'Arte Moderna, Turin, Italy.
- "Nirvana", Kyoto Municipal Museum of Art, Kyoto, Japan.
- "Art in the Mind", Oberlin College, Oberlin, Ohio.
- "Software", Jewish Museum, New York.
- "Information", Museum of Modern Art, New York.
- "995,000", Vancouver Museum, Vancouver, Canada.
- 1972 "'71 Projection", Kunsthalle, Dusseldorf, Germany.
- "Lithography Workshop, Nova Scotia College of Art and Design", Museum of Modern Art, New York.
- "Systems Art", El Museo de Arte Moderno de Buenos Aires, Argentina.
- "Pier 18", Museum of Modern Art, New York.
- Galerie 16, Kyoto, Japan.
- Galerie Im, Taxispalais, Innsbruck, Austria.
- "13 Artists Chosen for Documenta", Sonnabend Gallery, New York.
- "Whitney Biennial", Whitney Museum of American Art, New York.
- "Video Tapes", Contemporary Art Museum, and the Texas Gallery, Houston, Texas.
- 1974 "Documenta 5", Kassel, Germany.
- "420 West Broadway at the Spoleto Festival", Spoleto, Italy.
- "Konzept-Kunst", Kunstmuseum, Basel, Switzerland.

- 1974 contd. "Demonstrative Fotografie", Heidelberger Kunstverein, Heidelberg, Germany.
"Art Now", Kennedy Center, Washington, D.C.
- 1972 contd. "California Prints", Museum of Modern Art, New York.
"Venice Biennale", Gerry Schum Gallery - Italian Pavilion, Los Angeles.
"Los Angeles", San Francisco Art Institute, San Francisco.
Contemporary Arts Museum, Houston, Texas.
"First 8mm International Film Festival", Nova Scotia School of Art and Design (National Film Board Theatre).
Kunstmarkt, Cologne, Germany (Art and Project Gallery).
"Art Systems", International Artistic Encounter at Pamplona, Pamplona, Spain.
"First National Videotape Festival", Minnesota College of Art and Design.
"La Muesetra Arte de Sistemas II (International)", Center de Arte y Comunicacion, Buenos Aires, and Museum of Modern Art, Buenos Aires.
Sonnabend Gallery, New York.
"Aspects", 6th International Theatre Festival, Belgrade, Yugoslavia.
"12th Annual October St. Jude Invitational Videotapes", University of Santa Clara, California and the Everson Museum, Syracuse, New York.
1975 "Southern California Attitudes", Pasadena Art Museum, Pasadena, CA.
1973 "Painting", Prospect '73, Dusseldorf, W. Germany.
Galleria Forma, Genoa, Italy.
"International Manifestation t-5", (arranged by Galerie Drada Zagreba), Zagreb, Yugoslavia.
"Story", John Gibson Gallery, New York.
Los Angeles County Museum of Art, Los Angeles.
Galleria Civica d'Arte Moderna, Torino, Italy.
The Libra Gallery, Claremont Graduate School, Claremont, CA.
"Circuit", (New Works on Videotape), organized by the Everson Museum, Syracuse, New York.
Sperone/Fischer Gallery, Rome.
Galerie Sonnabend, Paris.
Sonnabend Gallery, New York.
"Festival d'Automne a Paris", Paris.
"Contemporanea", Rome.
1974 "Projekt '74", Cologne, Germany.
1976 "Art on Paper", Weatherspoon Art Gallery, University of North Carolina, Greensboro, North Carolina.

- 1974 contd "Demonstrative Fotografie", Heidelberger Kunstverein, Heidelberg, Germany.
 "Art Now", Kennedy Center, Washington, D.C.
 Basel Museum, (films), Basel, Switzerland.
 "Collectors Video", Los Angeles County Museum of Art, Los Angeles.
 "Photokina", World Fair of Photography, Cologne, Kunsthalle.
 "Some Recent American art", an exhibition circulated under the auspices of the
 Museum of Modern Art, New York, for Australian museums (organized by Jennifer
 Licht), 1973-74.
 Kunst Informatie Centrum, Stedelijk van Abbemuseum, Eindhoven, The
 Netherlands.
 Sonnabend Gallery, New York.
 Newport Harbor Art Museum, Newport Beach, CA.
 Heidelberger Kunstverein, Heidelberg.
 Galeria MTL, Antwerp.
 Cannaviello Studio d'Arte, Rome.
 Kolnischen Kunstverein; videotapes.
- 1975 "Word/Number IMAGE", Sarah Lawrence College, Bronxville, New York.
 "The Sense of Timing", Hartford Art School, University of Hartford, Connecticut.
 Paul Mellon Arts Center, Wallingford, Connecticut.
 "Narrative in Contemporary Art", University of Guelph, Ontario, Canada.
 "Projects/Video", Museum of Modern Art, New York.
 "Locate/Order/Measure", Fine Arts Building Gallery, University of Colorado, Boulder,
 Colorado.
 "The Extended Document", International Museum of Photography at the George
 Eastman House, Rochester, New York.
 "(photo) (photo)² ...(photo)ⁿ", University of Maryland Art Gallery, Baltimore, MD.
 Paula Cooper Gallery, New York.
 Southland Video Anthology, Long Beach Museum of Art, Long Beach, CA.
 Kansas City Art Institute, Kansas City.
 Serpentine Gallery, London.
 Incontri Internazionali d'Arte, Rome.
 "1st NYC Post Card Show", Contemporary Arts Gallery, New York University, New
 York.
 Sarah Lawrence Gallery, Bronxville, New York.
- 1976 "Center Focus", 111 Wacker, Chicago.
 Gallery D, University of California at Berkeley.

1976 contd. Galaria Grada Zagreba, Zagreb, Yugoslavia.
 1977 contd. Israel Museum, Jerusalem.
 LaMammele Art Center, San Francisco.
 Camerawork Gallery, San Francisco.
 Galleria Communale d'Arte Moderna, Parma, Italy.
 "Rooms", P.S.1, The Institute for Art and Urban Resources, Island City, Queens, New York.
 Whitney Museum of American Art, New York.
 "Serial Photography" Broxton Gallery, Los Angeles.
 "Pan Pacific Biennale", Auckland City Art Gallery, Auckland, New Zealand.
 1978 "American Artists: A New Decade", shown at Detroit Institute of the Arts, Fort Worth Art Center, and Grand Rapids Art Museum (1976-1977)
 "Painting and Sculpture in California: The Modern Era", exhibited at the San Francisco Museum of Modern Art and National Collection of Fine Arts, Smithsonian Institute, Washington, D.C.
 International Museum of Photography at George Eastman House, Rochester, New York. Feb. - April.
 "Artists Use Photography", Hallwalls, Buffalo, New York.
 1978 contd. "Boice-Baldessari", Miami Dade Community College, Miami, Florida.
 1977 Happy New Art Gallery, Students Cultural Center, Belgrade, Yugoslavia.
 "CLOSE Radio", Station KPFK, 90.7 Los Angeles.
 Museum of Contemporary Art, Chicago.
 "Time", Philadelphia College of Art, Philadelphia.
 "Photography as Means", Center for Photographic Arts, La Jolla, CA.
 "American Artists: A New Decade", Fort Worth Art Center Museum, Texas; Grand Rapids Art Museum, Michigan.
 "Whitney Biennial", Whitney Museum of American Art, New York.
 "Words", Whitney Museum of Downtown, New York.
 Fine Arts Gallery, California State University at Los Angeles.
 Castelli Graphics, New York.
 1979 Thomas Lewallen Gallery, New York.
 Aktionsgalerie, Bern, Switzerland.
 "Contemporary American Photographic Works", Museum of Fine Arts, Houston.
 "Sequential '77", Harkness House, New York.
 Visual Arts Museum, School of Visual Arts, New York.

- 1977 contd. "Painting and Sculpture in California: The Modern Era", San Francisco Museum of Modern Art, CA; National Collection of Fine Arts, Washington, D.C.
- "Photography as Art Form", John and Mable Ringling Museum of Art, Sarasota, Florida.
- "Summer Drawing Show", The Art Association of Newport, Rhode Island.
- "A View of A Decade", Museum of Contemporary Art, Chicago.
- "Artists by Artists", Art Lending Service, Museum of Modern Art, New York.
- "New Aspects of Self in American Photography", Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York.
- 1978 "Frameworks", Whitney Museum Downtown, New York.
- "Color Photography", Thomas Segal Gallery, Boston.
- "Painting and Sculpture Today", Indianapolis Museum of Art, Indiana.
- Summer Group Exhibition, Sonnabend Gallery, New York.
- "American Narrative/ story Art: 1967-1977", Contemporary Arts Museum, Houston, Texas.
- "The Single Image", Folkwang Museum, Essen, W. Germany.
- University Art Museum, Berkeley, CA.
- "Narration", Institute of Contemporary Art, Boston.
- 1978 contd. "Art About Art", Whitney Museum of American Art, New York.
- "Kirklands International Photographic Exhibition", Walker Art Gallery, Liverpool, England.
- "Wit & Wisdom: Works by Baldessari, Hudson, Levine and Oppenheim", Institute of Contemporary Art, Boston.
- "Artworks & Bookworks", Los Angeles Institute of Contemporary Art, Los Angeles.
- "Works from the Collection of Dorothy and Herbert Vogel", University of Michigan Art Museum.
- "Sez Who? Language as Image", Peter M. David Gallery, Minneapolis, Minnesota.
- "Film/Video Works '76-78", Castelli - Sonnabend Tapes and Films, New York.
- 1981-82 "A Selection of Conceptual Works by Eight Americans", Julian Preotto Gallery, New York.
- 1979 "New Aspects of Self in American Photography", Herbert F. Johnson Museum of Art, Ithaca, New York.
- "Whitney Biennial" Exhibition, Whitney Museum of American Art, New York.
- "American Photography in the 1970's", Art Institute of Chicago.
- "Concept, Narrative, Document", Museum of Contemporary Art, Chicago.

- 1979 contd. "Altered Photography", P.S.1, Institute for Art and Urban Resources, Long Island City, Queens, New York.
- "Attitudes: Photographs of the 1970's", Santa Barbara Museum of Art, Santa Barbara, California.
- "Narrative Art", Dartmouth College, Hannover, New Hampshire.
- "Words", Museum Bochum-Kunstsammlung, Bochum, W. Germany.
- "Process and Sequence: A Photographic Exhibition", Roosevelt, New York.
- "Word/Object/Image", Rosa Esman Gallery, New York.
- 1980 "Visual Articulation of Idea", Visual Studies Workshop, Rochester, New York.
- "Words and Numbers", Summit Art Center, Summit, New Jersey.
- "Contemporary Art in Southern California", High Museum of Art, Atlanta, Georgia.
- "The Photograph Transformed", Touchstone Gallery, New York.
- 1984 "Pier + Ocean", Arts Council Great Britain, Hayward Gallery, London.
- "Situational Imagery", Fine Arts Gallery, University of California, Irvine.
- "Departure from the Single Image", Folkwang Museum, Essen, W. Germany.
- "A Sound Selection: Audio Works by Artists", Harford Art School, Hartford, Connecticut.
- "Artists and Camera", Art Council Touring Exhibition, London.
- 1981 "30 Artists in a Corporate Collection: Selected by Sam Hunter", Sidney Janis Gallery, New York.
- "Westkunst", Cologne, W. Germany.
- "The Museum as Site: Sixteen Artists", Los Angeles County Museum of Art, Los Angeles.
- "Benefit Exhibition For The Kitchen", Paula Cooper Gallery, New York.
- Judith Christian Gallery, New York.
- "Erweiterte Fotografie", 5th Vienna International Biennale, Vienna, Austria.
- "Instant Photography", Stedelijk Museum, Amsterdam.
- 1981-82 "Contemporary Issues: Visual Articulation of Idea", (Travelling exhibition), Visual Studies Workshop, Rochester, New York.
- 1982 "Australian Biennale", Sydney.
- "Documenta 7", Kassel, W. Germany.
- "Kunstlerphotographie: Momentbild", Kestner-Gesellschaft, Hanover, W. Germany.
- The Members' Gallery, Albright-Knox Art Gallery, Buffalo, New York.
- 1985-88 "Three Portfolios: John Baldessari, Jonathan Borofsky, Francesco", Multiples, Inc.
- Museum of Art, Carnegie Institute, Pittsburgh, 9 Nov. 1985 - 5 Jan. 1988.

- 1983 Roger Ramsay Gallery, Chicago.
- 1985 "1983 Biennial Exhibition", Whitney Museum of American Art, New York.
- "Artists Use Photographs", Marianne Deson Gallery, Chicago.
- 1988-87 "The Television Show: Video Photographs", Robert Freidus Gallery, New York.
- "Selections from a Contemporary Collection", Herron Gallery, Indiana University-Purdue University at Indianapolis, Indiana.
- 1988-88 "Contemporary Photographers", Cranbrook Academy Museum, Bloomfield Hills, Michigan.
- 1987 "John Baldessari/Robert Cumming", Northlight Gallery, Arizona State University, Tempe, Arizona.
- "Photography Used in Contemporary Art, In and Around the 70's", National Museum of Modern Art, Tokyo.
- 1984 Galerie Tanja Grunert, Stuttgart.
- "Between Science & Art: Understanding Motion", Worcester Art Museum, Worcester, Massachusetts.
- "Verbally Charged Images", Queens Museum, New York.
- "Significant Others", Patty Aande Gallery, San Diego.
- "Sex", Cable Gallery, New York.
- 1985 "T.V. Generations", Los Angeles Contemporary Exhibitions, Los Angeles.
- XIII Biennale de Paris.
- "The Frederick R. Weisman Foundation of Art: Selected Works", Art Center School of Design, Los Angeles.
- "Verbally Charged Images", University Art Gallery, San Diego State University, CA.
- "ArtSide Out", Film in the Cities & First Banks, Minneapolis, Minnesota; cat.
- "Extending the Perimeter of Twentieth Century Art", San Francisco Museum of Modern Art.
- "Contemporary European and American Graphics", Shaindy Fenton, Inc., Fort Worth, Texas.
- "Systems of Response", The Art Institute of Chicago.
- "Progressive Collecting", The Photography Gallery, La Jolla, CA. 5 Oct. - 23 Nov.
- "Joe Bishop/AIDS Benefit", Richard Kuhlenschmidt Gallery, 10 - 21 Sept.
- "Benefit For The Kitchen: Exhibition and Sale", Brooke Alexander, Inc., New York, 13-21 Dec.
- 1985-86 "Carnegie International: Contemporary Art - Europe and America in Pittsburgh", Museum of Art, Carnegie Institute, Pittsburgh, 9 Nov. 1985 - 5 Jan. 1986.

"A Southern California Collection", Cirrus, Los Angeles, 2 Dec. 1985 - 15 Jan. 1986.

1987-88 "Photography and Art: 1948-1986", Los Angeles County Museum of Art, 4 June - 30

1986 "The Art of Our Time", Art Center College of Design, Pasadena, CA. 16 June - 19
July.

1986-87 "Text & Image: The Wording of American Art", Holly Solomon Gallery, New York, 11
Dec. - 3 Jan.

1986-88 "Individuals: A Selected History of Contemporary Art 1945-1986", The Museum of
Contemporary Art, Los Angeles, 10 Dec. 1986 - 10 Jan. 1988; cat.

1987 Marian Goodman Gallery, New York, 7 April - 4 May.

"Los Angeles Today: Contemporary Visions", Amerika Haus, Berlin, 2-30 May; The
Los Angeles Municipal Art Gallery, 1 - 26 July.

"Paint-Film", Bess Cutler Gallery, New York, 25 June - 31 July.

"New York, Chicago, Los Angeles", Marianne Deson Gallery, Chicago, 7 May - 16

June.

Photographic Work from 1974-1987", Douglas Drake Gallery, New York, 20 June - 24
July.

Castello Di Rivoli, Torino, Italy.

"Avant-garde in the Eighties", Los Angeles County Museum of Art, 23 April - 12 July;
cat.

1989 "Highlights of California Art Since 1945: A Collecting Partnership", Newport Harbor
Art Museum, 29 May - 26 July.

"Two Exhibitions of Contemporary Southern California Art: Amerika Haus, Berlin", Los
Angeles Municipal Art Gallery, Barnsdall Art Park, Los Angeles, organized by the
Mayor's Arts Advisory Committee Berlin 750th Jubilee; Noriko Fujinami, guest
curator, 1- 26 July.

"The New Who's Who", Hoffman Borman Gallery, Santa Monica, CA, 30 July - 30
August.

"Toyama Now '87: New Art Around The Pacific", The Museum of Modern Art,
Toyama, Japan, 4 July 0- 3 Sept.; cat.

1989-90 "1987 Phoenix Biennial", Phoenix Art Museum, 22 Aug. - 4 Oct.

Newport Harbor Art Museum, Newport Beach, 29 May - 26 July.

1990 "Pictorial Grammar", Barbara Krakow Gallery, 12 Sept. - 4 Oct.

"Curious Reunion - 8th Annual Benefit Art Auction", LACE, Los Angeles; opening
review 16 Oct. through 23 Oct.

Richard Long: 'De acul para ala', Galeria Marga Paz, Madrid, September.

- 1987-88 "Photography and Art: 1946-1986", Los Angeles County Museum of Art, 4 June - 30 Aug; Museum of Art, Fort Lauderdale, 19 Oct. - 27 Dec.; Queens Museum, Flushing, New York, 13 Feb., 1988 - 3 April.
- "LA Hot and Cool: Pioneers", Bank of Boston Art Gallery, 23 Nov., 1987 - 15 Jan., 1988.
- 1988 "Hybrid Images: Group Photography Exhibit", Rena Bransten Gallery, San Francisco, Jan. 13 - Feb.
- "L.A. Hot and Cool: Selections", Stux Gallery, New York; curated by Dana Friis-Hansen in Cooperation with MIT List Visual Arts Center, 9 March - 2 April.
- 1971 "Photography in Art Today", Robert Koch Gallery, San Francisco; 29 March - 7 May.
- "Layers: Media and Culture", Hewlett Gallery, Carnegie Mellon University College of Fine Arts, Pittsburgh, Pennsylvania, March 28 - April 21.
- 1972 "Southern California Summer 1988", Cirrus Gallery, Los Angeles, July 9 - Aug. 13.
- 1973 "The Sum of the Parts", Greg Kucera Gallery, Seattle, Washington, July 14 - Aug. 21.
- "Equation", Barbara Krakow Gallery, Boston, Mass. 17 Sept. - 12 Oct.
- 1975 "Art of the 1980s": Artists from the Eli Broad Family Foundation Collection. An exhibition organized by Kresge Art Museum, Michigan State University, East Lansing, Michigan, Nov. 6 - Dec. 16; cat.
- 1989 "John Baldessari, Vernon Fisher, Stephen Prina, Ed Ruscha, Alexis Smith: A Brave New World", Karsten Schubert Ltd., London, 14 March - 15 April.
- Forty Years of California Assemblage", UCLA Art Council Annual Exhibition at the Wight Art Gallery, Los Angeles; curated by Annae Ayres, Director, Art Gallery of the Otis-Parsons Art Institute. April 4 - May 21.
- 1976 "Alumni Invitational Exhibition", University Art Gallery, San Diego, March 1 - 29.
- "A Photo Show: A Selection", Marian Goodman Gallery, New York, May 16 - June 10.
- "Invention and Continuity in Contemporary Photographs", Metropolitan Museum of Art, New York, June 13 - Oct. 8.
- 1977 "Camera Culture", Thomas Segal Gallery, Boston, MA, Sept. 16 - Oct. 18.
- 1989-90 "John Baldessari, Robert Rauschenberg, James Rosenquist, Tishan Hsu, Holt Quentel", Busche Galerie, Köln, W. Germany; 16 Nov. , 1989 - 20 Jan. 1990.
- 1990 "Art in Europe and America: The 1960s and 1970s", Wexner Center for the Visual Arts, Ohio State University, Columbus, Ohio, May 19 - Aug. 5.
- 1986 "John Baldessari, Lothar Baumgarten, Christian Boltanski, Jean Marc Bustamante, Richard Long: 'De acui para alla'", Galeria Marga Paz, Madrid, September.
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- 1971 *Ingres and other Parables*. Four language text and photographic reproductions, 24 pages, London (Studio International Publications, Ltd.)
- 1972 *Choosing: Green Beans*. Introduction and photographic reproductions, 26 pages, Milan (Edizioni Toselli).
- 1973 *Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts)*. Photographic reproductions, 14 pages, Milan (Edizioni Toselli).
- 1975 *Throwing a Ball Once to Get Three Melodies and Fifteen Chords*. Photographic reproductions and color printing, 32 pages, Irvine (The Art Gallery, University of California, Irvine).
- 1970 *Four Events and Reactions*. Introduction and photographic reproductions, 28 pages, Florence (Centro di Florence, with Galerie Sonnabend, Paris). Published in connection with exhibition held at Stedelijk Museum, Amsterdam, 1975-76.
- 1976 *Brutus Killed Caesar*. Photographic reproductions, 35 pages, Akron (Emily H. Davis Art Gallery, University of Akron, with Sonnabend Gallery and Ohio State University, Columbus).
- Unmuzzled Ox*, "The Bra Story", No. 13, p.25.
- Art Rite #4*, Untitled Statement (on artists' books), Winter 1976-77, p.6
- 1977 *A Sentence of Thirteen Parts (with Twelve Alternate Verbs). Ending in FABLE*. Four fold-out series of photographic reproductions and printed works, Hamburg (Anatol AV und Filmproduktion).
- 1981 *Close-Cropped Tales*. Photographic reproductions, approx. 88 pages, Buffalo (CEPA Gallery, Albright-Knox Art Gallery, Hallwalls).
- 1986 *Aperture*, "Black Dice", Fall, Number One Hundred, pp.22-25, illus.
- 1988 *The Life and Opinions of Tristram Shandy*. Thirty-nine photo-collage illustrations for the novel by Laurence Sterne; produced at San Francisco as three volumes, in an edition of 400 sets, of which fifty are issued with a suite of five lithographs by

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Stein, Donna. Artweek, "An Avant-Garde in the Past Tense", June 6, p.1, illus.

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1988

Miller, John. Artforum, Review. March, p.135.

Knight, Christopher. Los Angeles Herald Examiner, "A Prophet Without Honor in California", Sun. April 10, Style, p.2.

Wilson, William. Los Angeles Times, April 15, Part VI, p.20.

Siegel, Jeanne. Arts Magazine, "John Baldessari: Recalling Ideas" April, pp.86-89, illus.

Selwyn, Marc. FlashArt, "John Baldessari: 'I think I'm well enough attuned to culture to know what will trigger people's minds'", p.62.

Breslaur, Jan. L.A. Weekly, "Collage Industry", May 6-12, p.43, illus.

1989

Miller, John. Artscribe International, "The Deepest Cut", May; pp.52-56, illus.

Clothier, Peter. Angeles, "John Baldessari: Talking Pictures", July; pp.32,33, illus.

Artcoast: Contemporary Art West and East, "John Baldessari", Vol. 1, no.2, May/June, pp.34,35.

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Baldessari, John. Tema Celeste, "Two Elephants" Oct-Dec. N. 22-23, illus. pp.58-61.

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1990

L.A. Weekly "The List 1980-1989", Jan. 5-11, p.18. Lassell, Michael. Mirabella,

"Studio Visits", Feb. pp.48-50, illus.
 Knight, Christopher. Elle, "Sharp Pencils", March, pp 208, 210; illus.

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 Drohojowska, Hunter. Harper's Bazaar, "Deconstructive Criticism", March, p.46. Illus.
 Wilson, William. Los Angeles Times, "The Making of a Minimalist", Calendar section,
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BOOKS (other than catalogues of exhibitions)

1969 Pop Art Revolution, John Russei and Suzi Gablik, Praeger, New York. (photo).

1970 Studio International Book Supplement, David Antin: John Baldessari, p.3 (photos).
 July-August.

Narrative Art: Art News Annual XXXVI, Thomas B. Hess and John Ashberry, eds.,
 "Words in Pictures", by Amy Goldin, pp.61-71.

1971 Art and Technology, (Los Angeles County Museum of Art.)
Conceptual Art, Ursula Myers, New York (E.P. Dutton), photos.

CATALOGUES (One person)

- 1981 John Baldessari, essays by Marcia Tucker & Robert Pincus-Witten, and an interview by Nancy Drew, pub. by The New Museum, New York; co-pub. with University Art Galleries, Wright State University, Dayton, Ohio.
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- John Baldessari, introduction & interview by Rudi Ruchs, pub. by Municipal Van Abbemuseum, Eindhoven, Holland & Museum Folkwang, Essen, W. Germany.
c. 1981 Municipal Van Abbemuseum, Eindhoven; Museum Folkwang, Essen & the Artist, edited by Jan Debbaut.
- 1986 John Baldessari: California Viewpoints, Santa Barbara Museum of Art, Santa Barbara, CA.
- 1988 The Skowhegan Awards Catalogue, by Christopher Knight, April, p.7.
- 1989 Ni Por Esas / Not Even So: John Baldessari, published by camc Musee d'art contemporain de Bordeaux for exhibition travelling to: Centro de Arte Reina Sofia, Madrid, CAPC, Musee d'Art Contemporain, Burdeos, and IVAM, Instituto Valenciano de Arte Moderno, Valencia.

BOOKS (other than catalogues of exhibitions)

- 1969 Pop Art Redefined, John Russel and Suzi Gablik, Praeger, New York. (photo).
- 1970 Studio International Book Supplement, David Antin: John Baldessari, p.3 (photos), July-August.
- Narrative Art: Art News Annual XXXVI, Thomas B. Hess and John Ashberry, eds., "Words in Pictures", by Amy Goldin, pp.61-71.
- 1971 Art and Technology, (Los Angeles County Museum of Art.)
- Conceptual Art, Ursula Myers, New York (E.P. Dutton), photos.

MARGO LEAVIN GALLERY

812 n. robertson boulevard, los angeles 90069

JOHN BALDESSARI

1931: Born: 17 June, National City, California

One person exhibitions:

- | | |
|------|---|
| 1960 | La Jolla Museum of Art, La Jolla, California |
| 1962 | Southwestern College, Chula Vista, California |
| 1964 | Southwestern College, Chula Vista, California |
| 1966 | La Jolla Museum of Art, La Jolla, California |
| 1968 | Molly Barnes Gallery, Los Angeles |
| 1970 | Richard Feigen Gallery, New York
Eugenia Butler Gallery, Los Angeles |
| 1971 | Galerie Konrad Fischer, Dusseldorf, Germany
Art and Project, Amsterdam, The Netherlands
Nova Scotia College of Art and Design, Halifax, Nova Scotia |
| 1972 | Galerie MTL, Brussels, Belgium
Art and Project, Amsterdam, The Netherlands
Galeria Franco Toselli, Milan, Italy
Jack Wendler Gallery, London |
| 1973 | Sonnabend Gallery, New York
Galerie Sonnabend, Paris
Galeria Schema, Florence, Italy
Galerie Konrad Fischer, Dusseldorf |
| 1974 | Galerie Skulima, Berlin, West Germany
Jack Wendler Gallery, London
Galeria Toselli, Milan, Italy |
| 1978 | Art and Project/Galerie MTL, Antwerp, Belgium |
| 1975 | Lucio Amelio, Naples, Italy
Felix Handschin Gallery, Basel, Switzerland |

BALDESSARI, JOHN

- Galerie MTL, Brussels, Belgium
- Samangallery, Genoa, Italy
- Sonnabend Gallery, New York
- Stedelijk Museum, Amsterdam, The Netherlands
- Modern Art Agency, Naples, Italy
- Galerie Sonnabend, Paris
- Southwestern College, Chula Vista, California
- The Kitchen, New York (video)
- University of California at Irvine
- 1976 Ewing Gallery and George Paton Gallery, Victoria, Australia
- Auckland City Art Gallery, Auckland, New Zealand
- University of Akron, Akron, Ohio
- Ohio State University, Columbus, Ohio
- Cirrus Editions, Los Angeles
- James Corcoran Gallery, Los Angeles
- Experimental Art Foundation, Adelaide, Australia
- Undercroft Gallery, University of Western Australia, Perth, Australia
- Institute of Modern Art, Brisbane, Australia
- Institute of Contemporary Art, Sydney, Australia
- 1977 Galeria Massimo Valsecchi, Milan, Italy
- Matrix Gallery, Wadsworth Atheneum, Hartford, Connecticut, brochure
- Foundation for Art Resources, Fox Venice Theatre, Venice, California, (films)
- Robert Self Gallery, London
- Julian Pretto Gallery, New York
- 1978 Portland Center for the Visual Arts, Portland, Oregon
- Sonnabend Gallery, New York
- "Recent Films by John Baldessari", Theatre Vanguard, Los Angeles
- Artists Space, New York, (films)

- "Three Films", Pacific Film Archives, Berkeley, California
- 1985 "Baldessari: New Films", Whitney Museum of American Art, New York
- Institute of Contemporary Art, Boston, Massachusetts
- 1979 InK. Halle fur internationale neue Kunst, Zurich, Switzerland
- Sonnabend Gallery, New York
- 1980 "Fugitive Essays", Sonnabend Gallery, New York
- Stedelijk van Abbemuseum, Eindhoven, The Netherlands
- 1981 "John Baldessari: Work 1966-1980", Exhibition organized by Marica Tucker, The New Museum, New York, Part I: 14 March - 4 April; Part II: 8 - 28 April, catalogue. Traveled to The Contemporary Arts Center, Cincinnati, Ohio, 14 January - 21 February 1982; Contemporary Arts Museum, Houston, 6 March - 18 April 1982
- Municipal Van Abbemuseum, Eindhoven, The Netherlands, 22 May - 21 June; traveled to Museum Folkwang, Essen, Germany, 4 September - 18 October, catalogue
- "John Baldessari: New Work", CEPA Gallery, Buffalo, New York, 3 April - 17 May
- "John Baldessari: Selected Works", Albright-Knox Art Gallery, Buffalo, New York, 4 April - 17 May
- "Shape...", Rudiger Schottle Gallery, Munich, West Germany
- Sonnabend Gallery, New York
- John Baldessari, Folkwang Museum, Essen, West Germany
- Samangallery Genoa, Italy
- 1982 Contemporary Art Center, Cincinnati, Ohio
- "John Baldessari: Art as Riddle", Exhibition organized by Robert Pincus-Witten, University Art Galleries, Wright State University, Dayton, Ohio, catalogue
- Contemporary Arts Museum, Houston, Texas, January
- 1983 Stampa Gallery, Basel, Switzerland
- Marian Deson Gallery, Chicago
- Arte Viva, Basel, Switzerland
- 1984 Douglas Drake Gallery, Kansas City, Missouri
- Sonnabend Gallery, New York
- Margo Leavin Gallery, Los Angeles, 15 September - 13 October

- Gillespie-Laage Salomon, Paris
- 1985 Le Consortium, Centre d'art contemporain, Dijon, France
- "John Baldessari", de Vleeshal, Middelburg, West Germany, 7 December - 8 April, site-specific billboard project organized by the Bureau of Culture, Middelburg, catalogue
- "John Baldessari", Sonnabend Gallery, New York, 5 - 26 April
- 1986 "John Baldessari: MATRIX BERKELEY 94", University Art Museum, University of California, Berkeley, March - May, catalogue

Group Exhibitions:

- 1968 Richard Feigen Gallery, New York
- "New Work Southern California", University California San Diego Art Gallery
- 1969 "Pop Art Redefined", Hayward Gallery, London
- "The Second City", Reese-Paley Gallery, San Francisco
- "Art by Telephone", Chicago Museum of Contemporary Art, Chicago
- "Whitney Biannual Exhibition of Painting", Whitney Museum of American Art, New York
- "The Vanishing Edge", Newport Harbor Art Museum, Newport Beach, California
- "Language III", Dwan Gallery, New York
- "Space", California College of Arts and Crafts, Oakland
- "Conceptual Art", Eugenia Butler Gallery, Los Angeles
- "557087", Seattle Worlds Fair Pavilion and Environs, Seattle, Washington
- "Konzeption-Conception", Städtischen Museum, Leverkusen, Germany
- 1970 "Recorded Activities", Moore College of Art, Philadelphia
- "Conceptual Art", Arte Povera, Land Art, Galleria Civica d'Arte Moderna, Turin, Italy
- "Nirvana", Kyoto Municipal Museum of Art, Kyoto, Japan
- "Art in the Mind", Oberlin College, Oberlin, Ohio
- "Software", Jewish Museum, New York
- "Information", Museum of Modern Art, New York

- "995,000", Vancouver Museum, Vancouver, Canada
- 1971 "71 Projection", Kunsthalle, Dusseldorf, Germany
- "Lithography Workshop, Nova Scotia College of Art and Design",
Museum of Modern Art, New York, (circulated by the National
Gallery of Canada, Ottawa)
- "Systems Art", El Museo de Arte Moderno de Buenos Aires,
Argentina
- "Pier 18", Museum of Modern Art, New York
- Galerie 16, Kyoto, Japan
- Galerie Im, Taxispalais, Innsbruck, Austria
- 1972 "13 Artists Chosen for Documenta", Sonnabend Gallery, New
York
- "Whitney Biennial", Whitney Museum of American Art, New
York
- "Video Tapes", Contemporary Art Museum, and the Texas Gallery,
Houston, Texas
- "Documenta 5", Kassel, Germany
- "420 West Broadway at the Spoleto Festival", Spoleto, Italy
- "Konzept-Kunst", Kuunstmuseum, Basel, Switzerland
- "California Prints", Museum of Modern Art, New York
- "Venice Biennale", (Gerry Schum Gallery - Italian Pavillion)
- "Los Angeles", San Francisco Art Institute, San Francisco
- Contemporary Arts Museum, Houston, Texas
- "First 8mm International Film Festival", Nova Scotia School
of Art and Design (National Film Board Theatre)
- Kunstmarkt, Cologne, Germany (Art and Project Gallery)
- "Art Systems", International Artistic Encounter at Pamplona,
Pamplona, Spain
- "First National Videotape Festival", Minnesota College of Art
and Design
- "La Muesetra Arte de Sistemas II (International), Center de Arte
y Comunicacion, Buenos Aires, and Museum of Modern Art, Buenos
Aires
- Sonnabend Gallery, New York
- "Aspects", 6th International Theatre Festival, Belgrade, Yugoslavia

"12th Annual October St. Jude Invitational Videotapes", University of Santa Clara, California and the Everson Museum, Syracuse, New York

1973

"Southern California Attitudes", Pasadena Art Museum, Pasadena, California

"Painting", Prospect '73, Dusseldorf

Galleria Forma, Genoa, Italy

"International Manifestation t-5", (arranged by Galerije Grada Zagreba), Zagreb, Yugoslavia

1975

"Story", John Gibson Gallery, New York

Los Angeles County Museum of Art, Los Angeles

Galleria Civica d'Arte Moderna, Torino, Italy

The Libra Gallery, Claremont Graduate School, Claremont, California

"Circuit", (New Works on Videotape), organized by the Everson Museum, Syracuse, New York

Sperone/Fischer Gallery, Rome, Italy

Galerie Sonnabend, Paris

Sonnabend Gallery, New York

"Festival d'Automne a Paris", Paris

"Contemporanea", Rome

1974

"Projekt '74", Cologne, Germany

"Art on Paper", Weatherspoon Art Gallery, University of North Carolina, Greensboro, North Carolina

"Demonstrative Fotografie", Heidelberger Kunstverein, Heidelberg, Germany

"Art Now", Kennedy Center, Washington, D.C.

Basel Museum, (films), Basel, Switzerland

"Collectors Video", Los Angeles County Museum of Art, Los Angeles

"Photokina", World Fair of Photography, Cologne, Kunsthalle

1976

"Some Recent American Art", an exhibition circulated under the auspices of the Museum of Modern Art, New York, for Australian museums (organized by Jennifer Licht), 1973-74

Kunst Informatie Centrum, Stedelijk van Abbemuseum, Eindhoven,
The Netherlands

Sonnabend Gallery, New York

Newport Harbor Art Museum, Newport Beach, California

Heidelberger Kunstverein, Heidelberg

Galeria MTL, Antwerp

Cannaviello Studio d'Arte, Roma

Kolnischen Kunstverein, videotapes

1975 "Word/Number IMAGE", Sarah Lawrence College, Bronxville,
New York

"The Sense of Timing", Hartford Art School, University of
Hartford, Connecticut

Paul Mellon Arts Center, Wallingford, Connecticut

"Narrative in Contemporary Art", University of Guelph, Ontario,
Canada

"Projects/Video", Museum of Modern Art, New York

"Locate/Order/Measure", Fine Arts Building Gallery, University
of Colorado, Boulder, Colorado

"The Extended Document", International Museum of Photography
at the George Eastman House, Rochester, New York

1977 "(photo) (photo)²...(photo)ⁿ", University of Maryland Art Gallery,
Baltimore, Maryland

Paula Cooper Gallery, New York

Southland Video Anthology, Long Beach Museum of Art, Long
Beach, California

Kansas City Art Institute, Kansas City

Serpentine Gallery, London

Incontri Internazionali d'Arte, Rome

"1st NYC Post Card Show", Contemporary Arts Gallery, New
York University, New York

Sarah Lawrence Gallery, Bronxville, New York

1976 "Center Focus", 111 Wacker, Chicago

Gallery D, University of California at Berkeley

Galerija Grada Zagreba, Zagreb, Yugoslavia

Israel Museum, Jerusalem

LaMammele Art Center, San Francisco

Camerawork Gallery, San Francisco

Galleria Comunale d'Arte Moderna, Parma, Italy

"Rooms", P.S.1, The Institute for Art and Urban Resources, Island City, Queens, New York

Whitney Museum of American Art, New York

"Serial Photography" Broxton Gallery, Los Angeles

"Pan Pacific Biennale", Auckland City Art Gallery, Auckland, New Zealand

"American Artists: A New Decade", shown at Detroit Institute of the Arts, Fort Worth Art Center, and Grand Rapids Art Museum (1976-1977)

"Painting and Sculpture in California: The Modern Era", exhibited at the San Francisco Museum of Modern Art and National Collection of Fine Arts, Smithsonian Institute, Washington, D.C.

International Museum of Photography at George Eastman House, Rochester, New York, February - April

"Artists Use Photography", Hallwalls, Buffalo, New York

"Boice-Baldessari", Miami Dade Community College, Miami, Florida

1977

Happy New Art Gallery, Students Cultural Center, Belgrade, Yugoslavia

"CLOSE Radio", Station KPFK, 90.7 Los Angeles

Museum of Contemporary Art, Chicago

"Time", Philadelphia College of Art, Philadelphia

"Photography as Means", Center for Photographic Arts, La Jolla, California

"American Artists: A New Decade", Fort Worth Art Center Museum, Texas; Grand Rapids Art Museum, Michigan

"Whitney Biennial", Whitney Museum of American Art, New York

"Words", Whitney Museum Downtown, New York

Fine Arts Gallery, California State University at Los Angeles

Castelli Graphics, New York

Thomas Lewallen Gallery, New York

"Off the Wall", University of Western Florida, Pensacola, Florida

Aktionsgalerie, Bern, Switzerland

"Contemporary American Photographic Works", Museum of Fine Arts, Houston

"Sequential '77", Harkness House, New York

Visual Arts Museum, School of Visual Arts, New York

"Painting and Sculpture in California: The Modern Era", San Francisco Museum of Modern Art, California; National Collection of Fine Arts, Washington, D.C.

"Photography as Art Form", John and Marble Ringling Museum of Art, Sarasota, Florida

"Summer Drawing Show", The Art Association of Newport, Rhode Island

"A View of A Decade", Museum of Contemporary Art, Chicago

"Artists by Artists", Art Lending Service, Museum of Modern Art, New York

"New Aspects of Self in American Photography", Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York

"Frameworks", Whitney Museum Downtown, New York

"Color Photography", Thomas Segal Gallery, Boston

"Painting and Sculpture Today", Indianapolis Museum of Art, Indiana

Summer Group Exhibition, Sonnabend Gallery, New York

"American Narrative/ Story Art: 1967-1977", Contemporary Arts Museum, Houston, Texas

University Art Museum, Berkeley, California

"Narration", Institute of Contemporary Art, Boston, Massachusetts

"Art About Art", Whitney Museum of American Art, New York

"Kirklands International Photographic Exhibition", Walker Art Gallery, Liverpool, England

"Wit & Wisdom: Works by Baldessari, Hudson, Levine and Oppenheim", Institute of Contemporary Art, Boston

"Artworks & Bookworks", Los Angeles Institute of Contemporary Art, Los Angeles

1978

1980

- "Works from the Collection of Dorothy and Herbert Vogel",
University of Michigan Art Museum
- 1981 "Sez Who? Language as Image", Peter M. David Gallery,
Minneapolis, Minnesota
- "Film/Video Works '76-78", Castelli - Sonnabend Tapes and Films,
New York
- "A Selection of Conceptual Works by Eight Americans", Julian
Pretto Gallery, New York
- 1979 "New Aspects of Self in American Photography", Herbert F.
Johnson Museum of Art, Ithaca, New York
- "Whitney Biennial" Exhibition, Whitney Museum of American
Art, New York
- "American Photography in the 1970's", Art Institute of Chicago
- "Concept, Narrative, Document", Museum of Contemporary
Art, Chicago
- 1981-82 "Altered Photography", P.S.1, Institute for Art and Urban
Resources, Long Island City, Queens, New York
- 1982 "Attitudes: Photographs of the 1970's", Santa Barbara Museum
of Art, Santa Barbara, California
- "Narrative Art", Dartmouth College, Hanover, New Hampshire
- "Words", Museum Bochum-Kunstsammlung, Bochum, West Germany
- "Process and Sequence: A Photographic Exhibition", Roosevelt,
New York
- "Word/Object/Image", Rosa Esman Gallery, New York
- 1980 "Visual Articulation of Idea", Visual Studies Workshop, Rochester,
New York
- "Words and Numbers", Summit Art Center, Summit, New Jersey
- "Contemporary Art in Southern California", High Museum of
Art, Atlanta, Georgia
- "The Photograph Transformed", Touchstone Gallery, New York
- "Pier + Ocean", Arts Council Great Britain, Hayward Gallery,
London
- "Situational Imagery", Fine Arts Gallery, University of California,
Irvine
- "Departure from the Single Image", Folkwang Museum, Essen,
West Germany

- "A Sound Selection: Audio Works by Artists", Hartford Art School, Hartford, Connecticut
- 1984 "Artists and Camera", Art Council Touring Exhibition London
- 1981 "30 Artists in a Corporate Collection: Selected by Sam Hunter", Sidney Janis Gallery, New York
- "Westkunst", Cologne, West Germany
- "The Museum as Site: Sixteen Artists", Los Angeles County Museum of Art, Los Angeles
- "Benefit Exhibition For The Kitchen", Paula Cooper Gallery, New York
- Judith Christian Gallery, New York
- "Erweiterte Fotografie", 5th Vienna International Biennale, Vienna, Austria
- "Instant Photography", Stedelijk Museum, Amsterdam
- 1981-82 "Contemporary Issues: Visual Articulation of Idea", (Travelling exhibition), Visual Studies Workshop, Rochester, New York
- 1982 "Australian Biennale", Sydney
- "Documenta 7", Kassel, West Germany
- "Kunstlerphotographie: Momentbild", Kestner-Gesellschaft, Hanover, West Germany
- The Members' Gallery, Albright-Knox Art Gallery, Buffalo, New York
- "Three Portfolios: John Baldessari, Jonathan Borofsky, Francesco", Multiples, Inc.
- 1983 Roger Ramsay Gallery, Chicago
- "1983 Biennial Exhibition", Whitney Museum of American Art, New York
- Articles and Reviews:
- "Artists Use Photographs", Marianne Deson Gallery, Chicago
- "The Television Show: Video Photographs", Robert Freidus Gallery, New York
- "Selections from a Contemporary Collection", Herron Gallery, Indiana University-Purdue University at Indianapolis, Indiana
- "Contemporary Photographers", Cranbrook Academy Museum, Bloomfield Hills, Michigan
- "John Baldessari/Robert Cumming", Northlight Gallery, Arizona State University, Tempe, Arizona

- 1969 "Photography Used in Contemporary Art, In and Around the 70's", National Museum of Modern Art, Tokyo
- 1984 Galerie Tanja Grunert, Stuttgart
- "Between Science & Art: Understanding Motion", Worcester Art Museum, Worcester, Massachusetts
- "Verbally Charged Images", Queens Museum, New York
- 1970 "Significant Others", Patty Aande Gallery, San Diego
- "Sex", Cable Gallery, New York
- 1985 XIII Biennale de Paris
- "The Frederick R. Weisman Foundation of Art: Selected Works", Art Center School of Design, Los Angeles
- "Verbally Charged Images", University Art Gallery, San Diego State University, California
- "ArtSide Out", Film in the Cities & First Banks, Minneapolis, Minnesota, catalogue
- "Extending the Perimeter of Twentieth Century Art", San Francisco Museum of Modern Art
- "Contemporary European and American Graphics", Shaindy Fenton, Inc., Fort Worth Texas
- "Systems of Response", The Art Institute of Chicago
- "Progressive Collecting", The Photography Gallery, La Jolla, 5 October - 23 November
- "Benefit For The Kitchen: Exhibition And Sale", Brooke Alexander, Inc., New York, 13 - 21 December
- 1985-86 "Carnegie International: Contemporary Art - Europe and America in Pittsburgh", Museum of Art, Carnegie Institute, Pittsburgh, 9 November 1985 - 5 January 1986

Articles and Reviews:

- 1966 "San Diego", Artforum, April, p.18
- Hagberg, Marilyn. "Neglected, Under-rated, Intellectual Baldessari", San Diego Magazine, January, pp.66-68, 101
- 1968 L[ast], M[artin]. "John Baldessari, Carol Brown, David Milne, Ralph Pomeroy", Art News, December, p.14
- Livingston, Jane. "Los Angeles", Artforum, December, p.66
- Wilson, William. "Art Walk: A Critical Guide to the Galleries", Los Angeles Times, 11 October, Section V, p.11

- Perreault, John. The Village Voice
- 1969 Rose, Barbara. "Problems of Criticism, VI: The Politics of Art, Part III", Artforum, May, pp.46-51
- Kosuth, Joseph. "Art and Philosophy, Part 2", Studio International, November
- Plagens, Peter. "557, 087: Seattle", Artforum, November, pp.64-69
- 1970 Antin, David. "John Baldessari", Studio International, July-August, p.3, illus.
- Goldsmith, Barbara. "Where Is The Art?", Harper's Bazaar, May, pp. 144-147
- Goldin, Amy and Kushner, Robert. "Conceptual Art as Opera", Art News, April, pp.40-43
- A[conci], V[ito]. "Reviews and Previews", Art News, May, p.20
- Hess, Thomas B., "Editorial (Burning Issues)", Art News, Summer, p.27
- Hotaling, Ed. "Los Angeles", Art News, March, p.24
- Pomeroy, Ralph. "New York Moving Out", Art and Artists, January, illus.
- Rosenberg, Harold. "Dilemmas of a New Season", The New Yorker, 10 October, p.149-154
- Vinklers, Bitte. "Art Information ('Software' at The Jewish Museum)", Arts Magazine, September-October, pp.46-49
- Shapiro, David. "Mr. Processionary at the Conceptacle", Art News, September
- "But Could a Computer Smile Like Mona Lisa?", New York Magazine, 7 September, illus.
- Young, Joseph E. "Los Angeles", Art International, Summer, pp.114-115
- Sharp, Willoughby. "Outsiders: Baldessari, Jackson, O'Shea, Ruppertsberg", Arts Magazine, Summer, illus.
- Sharp, Willoughby. "Los Angeles Galleries", Arts Magazine, Summer
- Perreault, John. "Information", Village Voice, 16 July
- Hess, Thomas B. "Editorial - Burning Issues", Art News, Summer
- Plagens, Peter. Artforum, May
- Goldin, Amy. "Conceptual Art as Opera", Art News, April, illus.
- Perreault, John. "The Action", Village Voice, 26 March

1971

Myers, Ursula. "Conceptual Art", Art and Technology, Los Angeles County Museum of Art, illus.

Meehan, Thomas. "Non-Art, Anti-Art, Non-Art Art and Anti Art Art Are Useless. If Someone Says His Work is Art, It's Art", Horizon, Autumn, illus.

Internunktionen, illus.

Jappe, George. "Projection: The New Trend at Prospect '71", Studio International, December, illus.

Wilson, Peter. "Show Dominated by Trend Setters", Toronto Star, October

Townsend, Charlotte. "Printmaking at Halifax, Nova Scotia", Studio International, December, illus., pp. 263-264

"Prospekt '71", Der Spiegel, 16 October, illus.

Winer, Helene. "How Los Angeles looks today", Studio International, October, illus., pp. 126-131

Sampson, Anthony. "Seht mich an, das genügt", Der Spiegel, 18 October, pp. 178-180

Baker, Elizabeth C. "Los Angeles 1971", Art News, September, illus.

1973
Westecker, Dieter. "Es Flimmert Ohne Pavse - Künstler Aeigen Projektionen Bei Prospect 71 in Dusseldorf", Dusseldorfer Nachrichten, Samstag, 9 October

Jappe, George. "Die Neve Aufmerksamkeit, Prospekt 71 Projection in der Kunsthalle Dusseldorf", Frankfurter Allegmeine, Seite 22, Dienstag, 12 October

Restany, Pierre. "Notes du Voyage: Houston - New York", Domus 498, May, illus.

Glueck, Grace. "Surprise Catch from Pier 18", New York Times, Sunday, 25 July, illus.

Frankenstien, Alfred. "Pier 18 Conceptual Project of Artists", San Francisco Examiner and Chronicle, 4 July, illus

1972

Tisdall, Cardine. "John Baldessari has arrived in London with videotape and parable to attack received notions about art", The Guardian, 15 April, p.9

Townsend, Charles. " 'Mezzanine': Nova Scotia College of Art and Design", Artscanada, Spring, pp.78-81

Lippard, Lucy. Six Years, illus.

Interfunktionen 5, illus.

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1974

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Kostelanetz, Richard. "Breakthroughs in Fiction", Something Else Press

Assembling III, New York

Data, Milan, Italy

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ARTIST'S FILE

BALDESSARI, JOHN

Carol S. ELIEL
c/o Los Angeles County Museum of Art
5905 Wilshire Boulevard
LOS ANGELES, CA. 90036

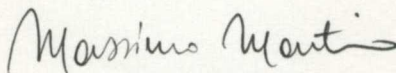
Mendrisio, 10 June 1999

Dear Carol,

Following your request to be informed about my programs, here you have the images and text about "The Elbow Series" by John Baldessari currently on show in my gallery.

The series comprises 16 works of which 12 are actually shown as maquettes; of these maquettes, large canvases may be produced. I will be pleased to receive your comments.

Yours sincerely,



Massimo Martino

Massimo Martino is pleased to announce the exhibition of new works by

John Baldessari

THE ELBOW SERIES

1999

2 June – 8 October 1999

Canvases

AUK

EMU

GNU

YAK

Ink-jet on canvas , Folio D process on vinyl, Hand lettering, and acrylic paint
213,5 x 213,5 cm. / 84 x 84 inches each
US\$ 60.000 + VAT

Maquettes

APE

ASS

BAT

BOA

CAT

COW

DOG

ELK

FOX

HOG

PIG

RAT

Photographs and text mounted on museum board, in a shaped plexiglass frame
76,2 x 76,2 cm. / 30 x 30 inches each
US\$ 12.000 + frame US\$ 210 + VAT

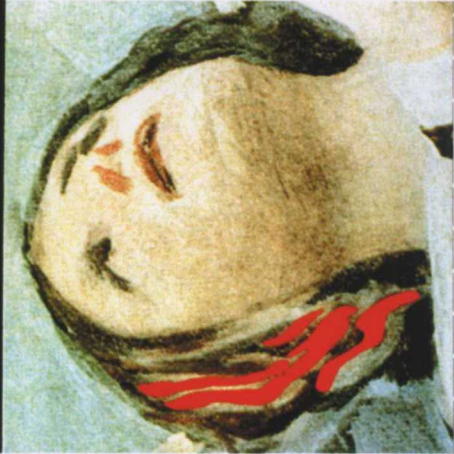




GNU



AUK







Some questions and answers concerning **The Elbow Series**

1. Why the title **The Elbow Series** ?

It denotes a structural / architectural concern and is part of an ongoing interest in providing alternatives to the more frequent use of the rectangle and square in art. The format is neither horizontal or vertical and thus implies a shift in direction, as well as fragmentation and incompleteness, a more accurate model of our present world, asymmetrical rather than symmetrical .

2. Why the choices of subject matter ?

The choices are:

- a. **Mankind:** Via art and specifically **Goya**, images of heads cropped from his paintings .
- b. **Plant life.** Via photography
- c. **Animal life:** Via language. Only animal life with three letters to a name were selected, to echo the three sections of the Elbow.

3. What are the methods of reproduction ?

- a. **Mankind:** Folio D process on vinyl .
- b. **Plant life:** Ink-jet on canvas .
- c. **Animal life:** Hand lettering on hand painted canvas .

To see the world in a single unitary fashion is suspicious. For we evaluate and prioritize one view .

I'm suggesting three views:	art	language	photography
	<hr/> human life	<hr/> animal life	<hr/> plant life

I'm also saying that meaning occurs in the space between things; in relationships comes meaning .

John Baldessari

BALDESSARI JOHN

Portland Center for the Visual Arts
117 Northwest Fifth Avenue
Portland, Oregon 97209

Non-Profit Org.
U.S. POSTAGE
PAID
Portland, Ore.
Permit No. 948

Printed as a part of an exhibition of work by
John Baldessari at The Portland Center for the
Visual Arts, Jan. 20 - Feb. 19, 1978

117 Northwest Fifth Avenue, Portland, Oregon

This exhibition made possible in part through
the cooperation of the National Endowment for
the Arts, The Oregon Arts Commission, The Met-
ropolitan Arts Commission, and the generosity
of many friends.

BLASTED ALLEGORIES

(COLORFUL SENTENCE):

IMPROVED...

Conditions: 1. random single color images 2. prior named
3. broad range t.v. flatness 4. color wheel sequence
starting with yellow 5. to generate sentence (painting).

NO SHARP EDGES



The left side of the advertisement features a close-up of a woman's face, looking towards the camera with a slight smile. She has dark, wavy hair and is wearing a light-colored top. To her right, there are four small, square inset images arranged in a 2x2 grid. Each inset shows a different toy: the top-left shows a wooden toy house with a red roof and a small window; the top-right shows a wooden toy chair with a red backrest; the bottom-left shows a wooden toy car with a red body and white wheels; the bottom-right shows a wooden toy animal, possibly a dog or cat, with a red body and white legs. The background of the entire advertisement is a dark, textured green.

IMPROVED

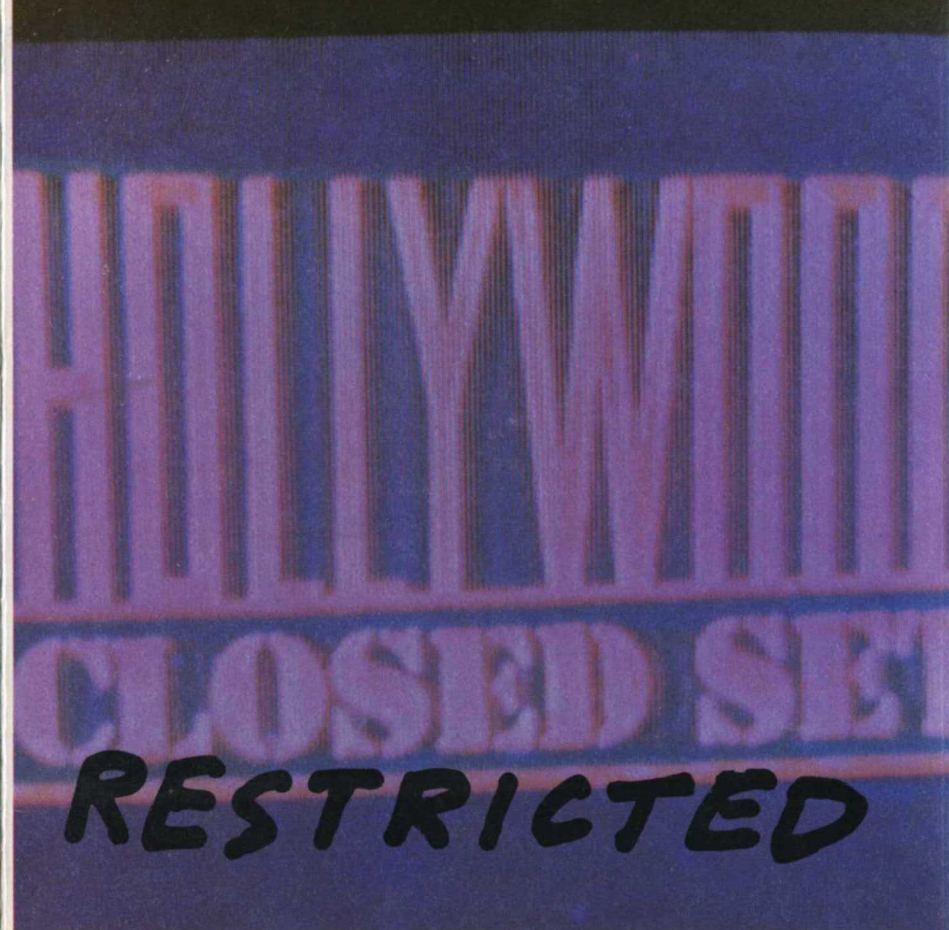


The right side of the advertisement features a large, glowing green sphere, possibly a planet or a large ball, with a bright white beam of light shining from the top left corner towards the center. The sphere has a textured, slightly grainy surface. The background is a dark, textured green, matching the overall theme of the advertisement.

FINE



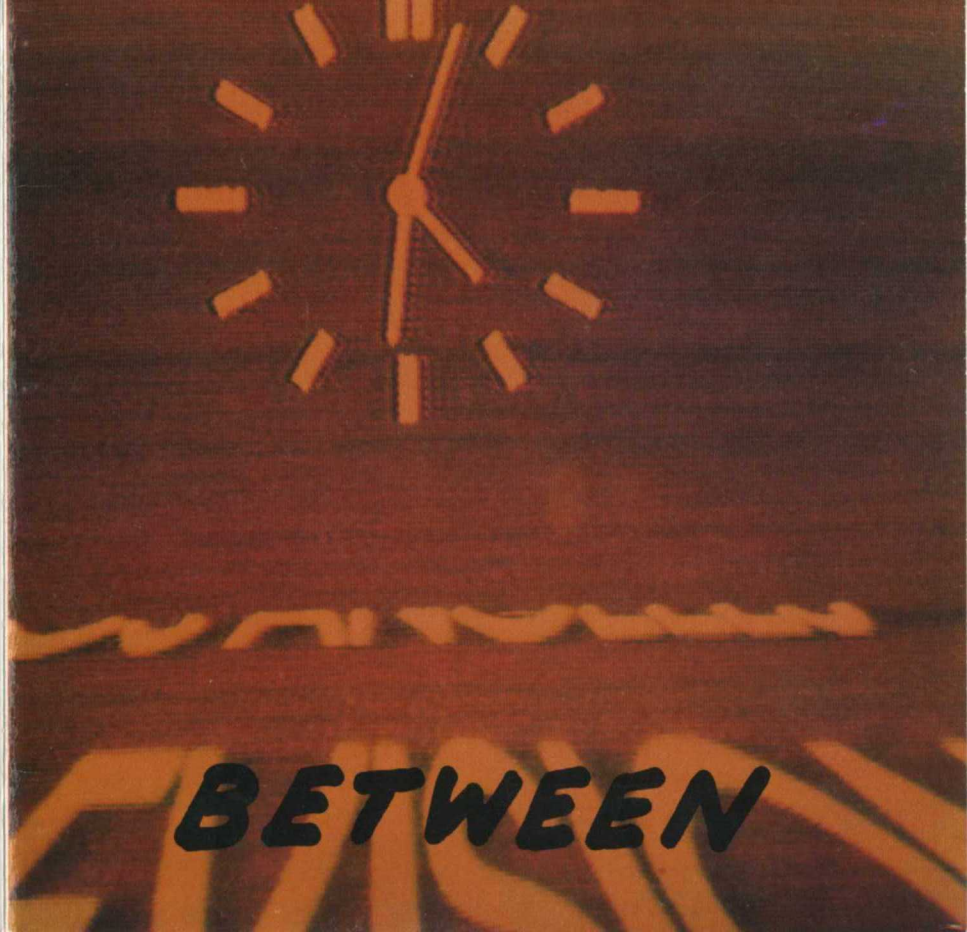
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BETWEEN

3 February–4 March

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Lawrence Oliver Gallery © 1989

JOHN BALDESSARI

JOHN BALDESSARI

Given that artists and the art business have historically located themselves on the East coast, 'West Coast' art has always enjoyed a strangely tangential vantage point to 'mainstream' art. Embracing a refreshing sense of the absurd in contrast to New York's high-seriousness and immersed, as it is, in a culture of unreality (Hollywood's film business being considered the primary industry), West coast art has often seemed like an antidote to the dominant East coast ideals of esthetic authenticity.

But all the qualities that have made the work of such artists as John Baldessari, Ed Ruscha, William Wegman and Terry Allen seem marginal over the years are now recognized as central concerns to contemporary art. If Ed Ruscha's popularity now seems prophetic of this centralizing of a West coast marginal sensibility, John Baldessari's work is more centrally implicated through its influence on so many New Image artists and through his teaching at Cal Arts where the movement was generated. If, in the early '70s, Baldessari's enjoyment of the absurd and his slightly jokey, self-parodying attitude to the rigorous intellectualism of conceptual art appeared marginal, it now maintains a central position, both historically and currently.

"Talking about art is like trying to french-kiss over the telephone," artist Terry Allen once said when asked to discuss his own work. And I must admit to feeling the same way when writing about Baldessari's art. Because talking about it doesn't really cut it in this case. Over the years, critics have somehow reduced his art to some kind of earnest illustration of semiological theory—a view that is perversely inaccurate.

Though extremely sophisticated and deliberate in its image manipulation, the work also incorporates elements of chance, coincidence and the personal to produce what one might call a 'surreal conceptualism'. Or rather, an extraordinary reality.

It is easy to detect humor in the work, though it is hard to say just what is so funny. Too often we find ourselves pondering over our own reflexive response of laughter. And in most cases, we discover that our laughter is a defense reaction to the way his manipulation of the images jolts our expectations. Whether verbal (as in some of the early work) or, more characteristically, in his photo and media image pieces of the '70s and '80s, the works are first and foremost, paradoxes. They are like visual double-takes, mysterious forms of ambiguity, conjunctions of the conceptual and the contextual that stop viewers in their tracks, thwarting visual anticipation. Like visual *haiku*, they are designed to arrest the gaze in the face of the inexplicable that is at the roots of everyday, obvious, reality.

Baldessari's mazes of images, and shaped and framed pieces are like games of omission played within media image territory. The silhouetted figures and the dotted-out faces in his work, refocus the gaze away from the narrative abstractions of the larger photo and onto the incidentals, the details. The disappearances and excisions of parts of bodies in his pictures disrupt our ability to 'read' the photographs' story. If, as Ad Reinhardt said "it's not what you do, it's what you refuse to do in art that counts," Baldessari's oeuvre is a continual play upon this idea of absence and presence, subtraction and addition.

Spaces in the photos become isolated from their designated function so that the absent detail becomes the central object of attention. This

space, in turn, rebounds back into the picture space left visible, creating a ceaseless interplay of shock tactics created to confuse and confound our normal perceptions of reality.

Baldessari forces us into a confrontation with everyday images that we are not usually willing to make. Blocking out and cutting up as visual formulae break up the inescapable narrative reading created by images that are juxtaposed, revealing arbitrary and incidental new meanings. Revelations of new myths?

In Zen, *satori* means a moment of enlightenment, an instant of sudden demystification. Like Zen *satori*, perceiving the nuances of Baldessari's art is something into which our consciousness must be tricked. His interventionist approach to the image is directed at breaking the crust of the clichés and stereotypes that cluster around the habitual attitudes to the images of our everyday lives. His art has a lightness of touch that belies its radical underpinnings. Yet, happily, Baldessari has always remained true to his penchant for parody and ironic asides. Like an early '70s print of lines written down the page, the kind that a schoolboy is forced to write as punishment:

"I will not make any more boring art
I will not make any more boring art
I will not"

Rosetta Brooks

BALDESSARI

J O H N

3

FEBRUARY

4

MARCH

Opening reception:

Friday,

3 February

6.00–8.00 pm

LO

LAWRENCE OLIVER

GALLERY

1617 Walnut St Philadelphia, PA 19103 215.751.9084

John Baldessari

Jonathan Monk

Zaterdag 24 Januari 17.00 – 19.00 uur **OPENING**
Home Screen Home & Baldessari
4 RMS W VU: wallpaper, flowerpots, lamps, NEW

Komende activiteiten / Upcoming activities

VOORWERK 6 – 4 april - 24 mei

De eerste grote presentatie van werk van een aantal jonge kunstenaars.

First major presentation of work by a number of young artists.

Met / with:

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De tentoonstelling geeft een overzicht van de uiteenlopende
wijze waarop kunstenaars de menselijke stem tot onderwerp en
als materiaal voor hun werk gebruiken.

*The exhibition offers an overview of the varying ways in which
artists have made the human voice subject matter
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Met / with:

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Pierre Huyghe, Kristin Oppenheim and Moniek Toebosch

Openingstijden / Opening hours

Dinsdag tot en met zondag, 11.00 - 18.00 uur
Tuesday through Sunday, 11 a.m. - 6 p.m.

Toegang / Admission

f 2,50
CJP, Pas 65+, studenten / *students* f 1,50
Rotterdampas en kinderen tot 16 jaar gratis
children under 16 free

Lezingen / Lectures

f 10,00
CJP, Pas 65+, Rotterdampas,
studenten / *students* f 5,00

Reserveren aan de balie of telefonisch.

Reservations at the reception desk or by phone

Bereikbaarheid / Directions

15 minuten lopen van het Centraal Station
15 minute walk from Rotterdam Central Station
tramlijn 4: halte / *stop* Eendrachtsplein
tramlijn 5: halte / *stop* Witte de Withstraat
metro / *subway*: halte / *stop* Eendrachtsplein
auto / *car*: volg borden / *follow signs* Museum
Boijmans Van Beuningen



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Witte de With is een initiatief van de Rotterdamse Kunststichting en wordt ondersteund door de Gemeente Rotterdam en het Ministerie van O.C.W.
Witte de With is an initiative of the Rotterdam Arts Council and is supported by the City of Rotterdam and the Dutch Ministry of Culture.

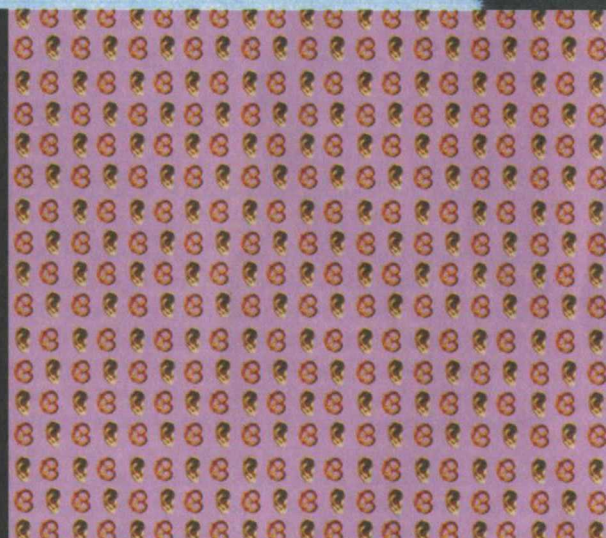
Tekst: Anke Bangma / Grafisch ontwerp: Norbert Bos, Rotterdam



WITTE DE WITH 24 JANUARI / 22 MAART 1998

HOME SCREEN HOME

guest curator Michael Shamberg



BALDESSARI 4RMS W VU

wallpaper, flowerpots, lamps, NEW

De tentoonstelling *Home Screen Home* wordt georganiseerd in het kader van het 27^{ste} International Film Festival Rotterdam. *Home Screen Home* presenteert videowerken gemaakt voor het beeldscherm, van het kritische werk van de jaren zestig en zeventig tot recente muziek video's en commercials. Getoond wordt werk van onder meer Sadie Benning, Kathryn Bigelow, Donigan Cumming, Atom Egoyan, Robert Frank, Nancy Holt, Joan Jonas, Chris Marker, Antoni Muntadas, Mark Romanek, Martha Rosler, Lawrence Weiner en Peter Wollen. De video's worden gepresenteerd in ruimten die refereren aan de huise-lijke omgeving. De tentoonstelling is samengesteld door de Amerikaanse filmmaker Michael Shamberg.

Sinds de jaren zeventig werkt Shamberg samen met videokunstenaars, zowel in de context van de beeldende kunst als van televisie en film. Van 1975 tot 1977 organiseerde hij videoprogramma's voor The Kitchen in New York, één van de meest invloedrijke interdisciplinaire laboratoria voor hedendaagse kunst. Hij produceerde video's en videoinstallaties van kunstenaars als Vito Acconci, Dan Graham, Nancy Holt, Lawrence Weiner en Robert Wilson. In de jaren tachtig produceerde hij videoclips voor onder meer New Order, waarbij hij kunstenaars als Kathryn Bigelow, Robert Frank, Robert Longo, Chris Marker en William Wegman als regisseurs uitnodigde. John Baldessari, Barbara Kruger en Lawrence Weiner vroeg hij posters voor de New Order events te ontwerpen. In 1988 produceerde Shamberg Beth B's speelfilm *Salvation!*. Op dit moment regisseert hij een nieuwe speelfilm, *Souvenir*.

HOME SCREEN HOME

GASTCONSERVATOR/ GUEST CURATOR MICHAEL SHAMBERG

The exhibition Home Screen Home is organized in conjunction with the 27th International Film Festival Rotterdam. Home Screen Home presents video works made for the television screen, ranging from critical tapes of the sixties and seventies to recent music videos and commercials.

Makers include Sadie Benning, Kathryn Bigelow, Donigan Cumming, Atom Egoyan, Robert Frank, Nancy Holt, Joan Jonas, Chris Marker, Antoni Muntadas, Mark Romanek, Martha Rosler, Lawrence Weiner and Peter Wollen. The videos will be screened in surroundings which refer to the domestic space. The exhibition is curated by American filmmaker Michael Shamberg.

*Since the seventies, Shamberg has been working with video artists in the context of art, as well as in television and cinema. From 1975 to 1977, he organized video screenings at The Kitchen in New York, one of the most influential interdisciplinary laboratories for contemporary art. He produced videos and video installations by artists such as Vito Acconci, Dan Graham, Nancy Holt, Lawrence Weiner and Robert Wilson. In the eighties, Shamberg started making music videos for New Order and other bands, bringing in artists such as Kathryn Bigelow, Robert Frank, Robert Longo, Chris Marker and William Wegman as directors. He invited John Baldessari, Barbara Kruger and Lawrence Weiner to create the posters for New Order events. In 1988, Shamberg co-produced Beth B's feature film *Salvation!*. Currently he is directing a new feature film, entitled *Souvenir*.*

GEMAAKT VOOR HET BEELDSCHERM

Recente discussies over kunst en Internet concentreren zich rond de potentie van het Net om het conventionele tentoonstellingsmodel te doorbreken. Op het Internet is kunst niet langer gebonden aan de fysieke ruimte van het tentoonstellingsinstituut maar heeft de kijker rechtstreeks toegang via zijn eigen terminal. De discussie rond het Internet herinnert aan de kwesties die centraal stonden voor de eerste videokunstenaars. Ook zij waren geïnteresseerd in het zoeken naar presentatiemogelijkheden in ruimten buiten het officiële kunstcircuit. Het medium televisie bood hen de mogelijkheid kunst rechtstreeks in de huiskamer te brengen.

Kunstenaars kregen toegang tot het medium televisie toen in 1969 de eerste draagbare videoapparatuur op de markt kwam. Video was voor veel van hen een middel waarmee weerstand geboden kon worden aan de mainstream televisie. Vanuit een besef van de enorme invloed van televisie op de maatschappij, bestudeerden zij haar effect op het publiek – waarvoor televisie inmiddels zowel een essentieel onderdeel van de inrichting van de woning, als een directe informatiebron was. Voor anderen was video een medium waarmee hun kunst kon ontsnappen aan de greep van de geïnstitutionaliseerde kunstwereld.

DE WOONKAMER ALS THEATER

In haar essay "The Suburban Home Companion" analyseert Lynn Spigel hoe de woning, door de intrede van de televisie, getransformeerd werd tot een theater. In de jaren veertig en vijftig adviseerden Amerikaanse woonmagazines hun lezers "de conventionele inrichting van de woonkamer aan te passen omdat televisiekijkers dezelfde kant op kijken in plaats van naar elkaar"; "televisie is theater, en voor een succesvol theater is het nodig dat het publiek comfortabel zit en een goed zicht op het podium heeft."

De televisie plaatst de toeschouwer in een bijzondere positie. Kijkend naar een publiek spektakel vanuit de eigen woning, is hij fysiek geïsoleerd van de overige televisiekijkers, die zich eveneens thuis bevinden. De televisie geeft de kijker het gevoel "op afstand" aan een sociale gebeurtenis deel te nemen. Deze afstand maakt de realiteit echter tegelijkertijd tot een veilige en voorspelbare ervaring; hoewel de kijker in staat wordt gesteld denkbeeldig zijn woning te verlaten, wordt hij niet werkelijk door de buitenwereld aangetast.

Op deze wijze speelde de televisie een belangrijke rol in de vorming van het ideaalbeeld van het gezin, dat paste bij het leven in de moderne stadswijken. De programma's op de televisie bevestigden dit ideaal. Populaire televisieseries presenteren geromantiseerde beelden van gezinssituaties; zelfs het nieuws werd gepresenteerd door een 'paar'. Zoals de Amerikaanse kunstenaar Dan Graham opmerkte: "Televisie kan gezien worden als een metaforische spiegel, waarin het televisie kijkende gezin een geïdealiseerd, vertekend beeld van zichzelf ziet."

DEMOCRATISERING VAN DE TELEVISIE

Het waren onder meer kunstenaars die rebeleerden tegen de almacht van het uniforme beeld waarmee televisie de maatschappij representeerde. Video werd daarbij als wapen ingezet. In de jaren zestig begonnen groepen als Videofreex, People's Video Theater en Raindance Corporation met het produceren van alternatieve televisieprogramma's en met het verkennen van de democratische mogelijkheden van het massamedium. Zij documenteerden het alledaagse leven in een directe en ongemonteerde stijl, afgeleid van de Franse "cinéma-vérité". Het in 1971 uitgebrachte manifest "Guerilla Television", schetste een plan om televisie te decentraliseren, en de televisie "van bovenaf" te vervangen door televisie "voor en door het volk". Via publieke kanalen versloegen de opstellers van het manifest politieke conferenties vanuit een opzettelijk subjectief standpunt, daarmee de objectiviteit van de journalistiek van de commerciële televisie ter discussie stellend.

EEN ALTERNATIEVE RUIMTE VOOR DE KUNST

Tegelijkertijd voegden kunstenaars als Vito Acconci, John Baldessari, Joan Jonas, Nancy Holt en Richard Serra video toe aan hun mediarepertoire, niet omdat ze televisie wilden veranderen en zo sociale veranderingen wilden bewerkstelligen, maar omdat ze op zoek waren naar een alternatieve rol en ruimte voor de kunst. Ze trachtten onder meer de geijkte relatie tussen kunstenaar en kijker te doorbreken. Een voorbeeld is de video *Television Delivers People* (1973) van de Amerikaanse kunstenaar Richard Serra. De film begint met een statement dat het vertrouwen dat we zelf controle hebben op de invloed van televisie op ons leven, direct ondergraaft: "Het product van - commerciële - televisie is het publiek". Deze videokunstenaars wilden de normen van de commerciële kunstwereld herdefiniëren. De reproduceerbaarheid van video werd ingezet als ontkenning van de status van kunst als kostbaar object. Deze toepassing van video was dan ook verbonden aan de algehele kritiek waaraan het traditionele kunstbegrip door middel van conceptuele kunst, "land art", "body art" en performance eind jaren zestig en begin jaren zeventig werd onderworpen.

Sinds de jaren tachtig staat het zoeken van contraire posities in de communicatie-industrie of het geïnstitutionaliseerde kunstcircuit in het werk van videokunstenaars minder op de voorgrond. Hun positie is zelfs radicaal veranderd; veel van de vroegere vernieuwers zijn inmiddels officiële televisiemakers geworden die bijdragen aan populaire series zoals *Hill Street Blues*, speelfilms en documentaires, en worden gesteund door publieke omroepen zoals Channel 4, BRTF, ZDF, VPRO en DD. Kunstenaars worden zelfs door televisie-maatschappijen ingehuurd als creative directors voor videoclips en reclamespots. In een tijd waarin televisie zo gewoon is als behang in onze woningen, zijn imitatie en parodie echter nog steeds een belangrijke tegenhanger voor commerciële en reguliere programmering.

MADE FOR THE TV SCREEN

Recent discussions about art and the Internet revolve around the challenge the Net poses to the conventional exhibition system. In the sphere of the Internet, art abandons the physical space of the institution as the site of experience in favor of direct access through the private terminal. The discussion about the Internet is very similar to the issues raised by the first artists working with video. Their concerns were equally related to finding an alternative space for presenting art. Through television, art was to be brought directly into the home. Artists' access to television began around 1969, when the first portable video equipment became available. For many artists, video represented a tool

groupings need to be slightly altered because viewers look in the same direction and not at each other" or that "television is a theater; and to succeed, theater requires a comfortably placed audience with clear view of the stage." Television puts the viewer in an isolated position, looking at a public spectacle from his own home. It makes the viewer feel as if she is taking part in a public event "from a distance." At the same time, this distance makes outside spaces part of a safe and predictable experience. People are allowed to travel from their homes while remaining untouched by the actual social contexts to which they have imaginatively ventured. Television thus contributed to the constitution of the ideal of the suburban family. Television programs also reinfor-

Raindance Corporation provided program alternatives to mainstream television and explored the democratic possibilities of mass media. They documented street life in a direct, real-time and unedited style, modeled after the French "cinéma-vérité." The 1971 manifesto of the alternative movement, "Guerrilla Television," outlined a plan to decentralize television so that the medium could be made by as well as for the people. Through public-access channels, they covered political conventions from a deliberately subjective position, challenging the objectivity of commercial television journalism.

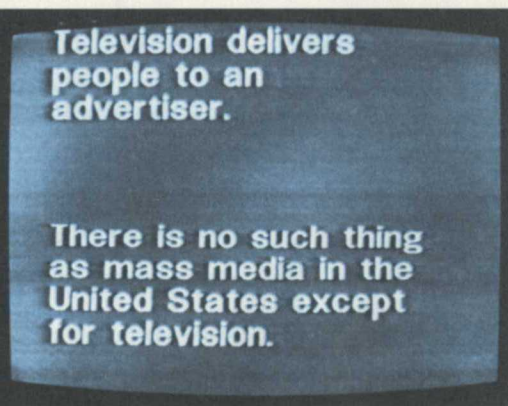
ALTERNATIVE PLACE FOR ART

At the same time, other artists, such as Vito Acconci, John Baldessari, Joan Jonas, Nancy Holt and Richard Serra added video to their repertoire of media, not with intentions of changing television and directly affecting social change, but with an interest in changing the standard relationship between artist and viewer. An example is Richard Serra's video *Television Delivers People* (1973). The opening statement, "The product of television, commercial television, is the audience," subverts the common notion that we control the role of television in our lives. These artists were interested in redefining the rigid criteria of the commercial art world. Video's impermanence and reproducibility were seen as a denial of art as precious object. Video thus was part of a more general questioning of the traditional art object through nonmarketable art forms such as performance, conceptual art, land art and body art. Since the eighties, artists have been less preoccupied with seeking adversarial positions inside the communications industries. Their positions even seem to have been reversed. Many of the early revolutionaries have become official television producers, contributing to popular series as *Hill Street Blues*, movies and documentaries, supported by public channels such as Channel 4, BRTF, ZDF, VPRO and DD. Artists are actually hired as creative directors for MTV clips and commercials. However, through strategies of appropriation, parody or pastiche these works still create a difference, subverting mainstream imagery at a moment when television has become so common it sometimes seems like wallpaper.

ced the family structure. Popular sitcoms pictured romanticized versions of family bonding; even the news was generally presented by a couple. As Dan Graham observed: "Television might be metaphorically visualized as a mirror in which the viewing family sees an idealized, ideologically distorted reflection of themselves."

DEMOCRATIC TELEVISION

Artists were among the first to oppose television as an instrument of power. They employed video as a weapon against television's representational hegemony. In the sixties, underground groups such as *Videofree*, *People's Video Theater* and

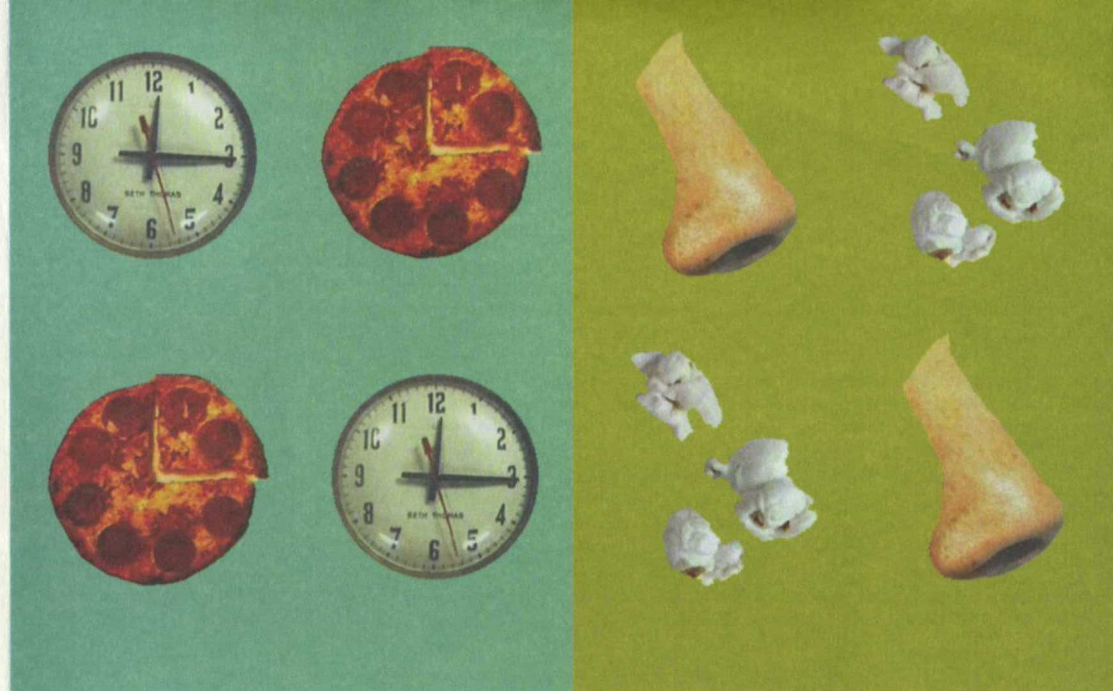


Richard Serra, *Television Delivers People*, 1973 (film still)

or revolt against mainstream television. Television was perceived as having a tremendous influence on society, and artists examined its effects on a public that had grown to know television as both home furnishing and a direct source of cultural information. For others, it was a medium through which their art could escape the institutionalized art world.

HOME THEATER

In her essay "The Suburban Home Companion" Lynn Spigel analyzes television's theatricalization of the home. In the forties and fifties, American home magazines advised that "conventional living room



BALDESSARI

4 RMS W VU: wallpaper, flowerpots, lamps, NEW

In relatie tot de tentoonstelling *Home Screen Home* realiseert John Baldessari het project *4 RMS W VU: wallpaper, flowerpots, lamps, NEW*. Dit project bestaat uit een collage van speciaal door Baldessari ontworpen behangpapier waarop zwart-wit foto's van lampen en bloempotten worden aangebracht.

De installatie refereert aan de huiselijke omgeving waarin meestal televisie gekeken wordt. Het project wordt gerealiseerd in samenwerking met het Museum für Gegenwartskunst, Zürich en het Museu d'Art Contemporani MACB, Barcelona.

In relation to the exhibition *Home Screen Home*, John Baldessari realizes a special project, *4 RMS W VU: wallpaper, flowerpots, lamps, NEW*. The project is a collage of wallpaper designed by Baldessari in combination with black-and-white photographs of lamps and flowerpots. The installation refers to domestic space as the setting for watching television. The project was realized in collaboration with the Museum für Gegenwartskunst, Zurich and the Museu d'Art Contemporani MACB, Barcelona.

De Amerikaanse kunstenaar John Baldessari (1931) is zich zeer bewust van het effect dat de massamedia op het publiek hebben. In zijn fotowerken becommentarieert hij de beeldtaal van de Hollywood film, de televisie, de reclame en de persfotografie. De montage is daarbij zijn belangrijkste instrument.

In de montage zoals die werd toegepast door de avant-gardisten in de eerste helft van de twintigste eeuw - bijvoorbeeld in de films van Sergey Eisenstein en de fotomontages van John Heartfield - ging het om het samenbrengen van conflicterende beelden. Het natuurlijke effect van doorlopende filmbeelden werd doorbroken door deze te vervangen door een assemblage van beelden die op het eerste gezicht niets met elkaar te maken hebben.

De massamedia eigende zich deze avant-garde techniek echter al snel toe. Inmiddels is de botsing van beelden een alledaagse ervaring geworden. Zoals de Amerikaanse criticus John Miller schrijft in een artikel over Baldessari: waar de paraplus en de naaimachine ooit per toeval samenkwamen op de snijtafel van de surrealist Lautréamont, zo is een dergelijke ontmoeting in de hedendaagse reclame routine geworden. Media als krant en televisie plaatsen advertenties zij aan zij met natuurrampen en politieke gebeurtenissen. Wederzijds om de aandacht van de lezer of kijker, ogen de ongelijksoortige onderwerpen gelijkwaardig. Dit nivellerend effect van de media is kenmerkend voor de kapitalistische maatschappij.

In een tijd waarin het zien en interpreteren van de beeldenstroom van de televisie zo gewoon is geworden dat het bijna een automatisme wordt, laat Baldessari ons stilstaan bij de werking van het montageprincipe. Daarbij onderwerpt hij de montage techniek aan een ironische omkering. In plaats van beelden welbewust op grond van hun betekenis te ordenen, beoefent hij een montage zonder betekenis, bijvoorbeeld door met een intervalmeter willekeurige beelden uit televisieseries te fotograferen.

Door de camera op deze wijze als een analytisch instrument te gebruiken en de stroom van beelden te stoppen, brengt Baldessari de verborgen, in plaats van de voor de hand liggende, betekenissen van de televisiebeelden aan het licht.

4 RMS W VU:

wallpaper, flowerpots, lamps, NEW

American artist John Baldessari (1931) has been very conscious of the effects of mass media on the spectator. In his photo work, he comments on the imagery of Hollywood movies, television, advertisements and photojournalism. His major tool is the principle of montage.

Montage, as it was used by the avant-garde's of the early twentieth century, for example in the films of Sergey Eisenstein or the photomontages of John Heartfield, strove for a clash of images. The aim of montage was to break the naturalism of the continuous filmstrip by replacing it with a disconnected assemblage of images.

Mass media, however, would recuperate the very techniques of the avant-garde. By now the clash of images has become a common, everyday experience. As American critic John Miller observed in his essay on Baldessari, if the umbrella and the sewing machine once met by chance on Lautréamont's surrealist dissecting table, in advertisement that encounter has now become routine. The newspaper and television present ads, natural disasters and political events all on the same footing; because they have to compete with one another for attention, these otherwise dissociated items become comparably trivial. Both media have an effect of leveling and transvaluation that is characteristic of capitalist society.

At a time when reading through a series of images has become so normal to mass media spectators that it seems to be a reflex response, Baldessari makes us stand still before the mechanisms of montage. In order to do this, he subjects the technique of montage to an ironic reversal. Instead of consciously arranging images according to a meaningful juxtaposition, he uses a kind of non-signifying montage, for example by shooting television movies at random with an intervalometer. By using the camera as an analytical tool that stops action, Baldessari reveals the latent, not manifest, meaning of mass media imagery.

BALDESSARI

ARTIST'S FILE

WITTE DE WITH - INTERNATIONAAL FILM FESTIVAL ROTTERDAM

In het kader van de tentoonstelling *Home Screen Home*, organiseren Witte de With en het 27^{ste} International Film Festival Rotterdam van 28 januari tot 8 februari 1998, een aantal lezingen en discussies in Rita McBride's Arena in Witte de With.

Een volledig programma vindt u in de Film Festival bijlage van *de Volkskrant* van vrijdag 23 januari, in de dagkranten en op de websites van Witte de With (www.wdw.nl) en het Film Festival (www.iffrotterdam.nl).

During the exhibition Home Screen Home, Witte de With and the 27th International Film Festival Rotterdam (January 28 - February 8, 1998) will host a number of lectures and discussions in Rita McBride's Arena in the Witte de With building.

You will find the complete program in the Film Festival supplement of the national Dutch daily, de Volkskrant, published on Friday January 23, in the Film Festival Daily (Dagkrant) and on the websites of Witte de With (www.wdw.nl) and the Film Festival (www.iffrotterdam.nl).

GEPLANEDE ACTIVITEITEN / SCHEDULED ACTIVITIES

Serge Daney Lezing / Lecture

door / by Peter Wollen

Tijdens zijn lezing spreekt Britse filmmaker, journalist en theoreticus Peter Wollen over film en beeldende kunst en musea, en over galerijen als nieuwe vertoningsplekken van film.

During his lecture the British filmmaker, journalist and theorist Peter Wollen will talk about film and art, and about museums and galleries as new cinema presentation sites.

Cinema/Art: Artists as Film Directors

discussie / discussion

De beeldend kunstenaar als regisseur, met onder meer Kerry Brougher (directeur van het Museum of Modern Art, Oxford en curator van de tentoonstelling *Hall of Mirrors - Film and Art* since 1945 (1996) in het MOCA, Los Angeles), Peter Wollen, en kunstenaars/filmmakers Sharon Lockhardt en Steve McQueen.

Speakers include Kerry Brougher (director of the Museum of Modern Art, Oxford, and curator of the exhibition Hall of Mirrors - Film and Art since 1945 (1996) at MOCA, Los Angeles), Peter Wollen, and artists/filmmakers Sharon Lockhardt and Steve McQueen.

New Players: Networks and Independents

discussie / discussion

Discussie over de rol van de televisie als medium voor vertoning van kunst in het verleden, heden en in het digitale tijdperk. Wat zijn in de toekomst de plaatsen om vernieuwende programma's te vinden? Welke rol vervullen traditionele film- en televisiemakers en wie zijn wellicht hun toekomstige concurrenten? Met onder meer Michael Nash (oprichter van Voyager en In-scape), producenten van softwarehuizen als Bob Bejan (Microsoft) en Robert Tercek (Columbia Interactive), en John Wyver (Illuminations).

Discussion on television's role as a medium for screening art in the past, the present and the digital era. Where can innovative programs be found in the future? What is the role of traditional film and television makers, and who are their potential future competitors?

Speakers include Michael Nash (founder of Voyager and In-scape) and software producers Bob Bejan (Microsoft), Robert Tercek (Columbia Interactive) and John Wyver (Illuminations).

Daarnaast worden op andere locaties lezingen/discussies georganiseerd met als thema's Cinema/Muziek, Cinema/ Architectuur en Cinema/Nieuwe Media.

Lectures and discussions will also be held in other venues on the themes of Cinema/Music, Cinema/Architecture, and Cinema/ New Media.

Alle lezingen en discussies vinden plaats in het Engels. All lectures and discussions in English.

Toegang / Admission: Dfl. 10
Film Festival Passepartout: gratis / no charge

INTERNATIONAL
film
FESTIVAL
ROTTERDAM



BALDESSARI

PHILOMENE MAGERS



**LOURDES RESTAURANT
1125 NATIONAL CITY BLVD.
NATIONAL CITY, CALIF.**

"Living in National City and working in a studio with no windows, I had a lot of time to think about things and the state of art, and one of the things I began thinking about – probably coming out simultaneously from teaching – was the function of art. When I say 'function', it's interesting because I had this social conscience about trying to find some sort of life's work that would make some sense to me and the world. Not that what I need is some social fulfillment that I did somebody some good – I can never be convinced that art did anybody any good – but I was thinking in that direction.

Thinking about where art was, where I was in relationship to art, it seemed to me that I was located perhaps a fourth or fifth generation away from abstract expressionism. The same moves were being repeated over and over again by artists, including myself. And one of the reasons most often expressed by critics, or people mouthing off about art, was that it didn't *communicate*. 'My kid can draw like that,' or what have you. [...]

There is this question about what people want from art, how I could find something that could satisfy me. And also being in National City. And being in a studio with no windows. I think I probably began to lean in the direction of not even trying to satisfy myself. What do people want? What do they want out there, and what would satisfy them? The lowest common denominator, I supposed, would have some kind of text and photographic imagery.

Once I made that decision, which didn't seem much like art to me, given these parameters, I wondered if I could make something out of text and photographic imagery that would serve as art. I think what served me was the concept of the 'lowest common denominator'. This was the answer: that text and photographic imagery would be on canvas and stretcher bars. That would signal to people that it was *art*, and maybe then I could get this stuff through the door, so to speak, of a gallery or museum or wherever art was shown. And so I proceeded."

from: Interview with John Baldessari, in: cat. John Baldessari, National City, San Diego 1996, Museum of Contemporary Art.

SUBJECT MATTER

LOOK AT THE SUBJECT AS IF YOU HAVE NEVER SEEN
IT BEFORE.

EXAMINE IT FROM EVERY SIDE, DRAW ITS OUTLINE
WITH YOUR EYES OR IN THE AIR WITH YOUR HANDS,
AND SATURATE YOURSELF WITH IT.

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NATIONAL CITY
Paintings from 1967 and 1996

23. Mai – 31. Juli 1997

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In Zusammenarbeit mit Monika Sprüth

BALDESSARI, JOHN

ARTIST'S FILE

EXHIBITED WORKS

National City 1996

1121 East Second Street, National City, Calif.
1996
acrylic and photoemulsion on canvas
59 x 45 inches (150 x 114 cm)

**Earl Scheib Auto Painting,
111 National City Blvd., National City, Calif.**
1996
acrylic and photoemulsion on canvas
59 x 45 inches (150 x 114 cm)

**Former Site of Duck Pond Bar,
3003 National City Blvd., National City, Calif.**
1996
acrylic and ink-jet on canvas
59 x 45 inches (150 x 114 cm)

**Lourdes Restaurant, 1125 National City Blvd.,
National City, Calif. (ill.)**
1996
acrylic and photoemulsion on canvas
59 x 45 inches (150 x 114 cm)

**Pink Pig, 2305 Highland Ave.,
National City, Calif.**
1996
acrylic and ink-jet on canvas
59 x 45 inches (150 x 114 cm)

**Star Theater, 4762 Ridgeway Drive,
Lincoln Acres, Calif.**
1996
acrylic and photoemulsion on canvas
59 x 45 inches (150 x 114 cm)

**Sunny Donuts, 724 Highland Avenue, National
City, Calif.**
1996
acrylic and ink-jet on canvas
59 x 45 inches (150 x 114 cm)

National City 1967

Ballard Ambulance Service
1967
acrylic and photoemulsion on canvas
59 x 45.3 inches (150 x 115 cm)

Duck Pond Bar
1967
acrylic and photoemulsion on canvas
59.4 x 55.5 inches (151 x 141 cm)

Text Paintings

For Barbara Rose
1967
acrylic on canvas
68.1 x 56.5 inches (173 x 144 cm)

Subject Matter (ill.)
1967
acrylic on canvas
67.8 x 56.5 inches (172 x 144 cm)

Space
1967
acrylic on canvas
67.8 x 56.4 inches (172 x 143 cm)

Examining Pictures
1967
acrylic on canvas
67.9 x 56.5 inches (172 x 144 cm)

Exhibiting Paintings
1967
acrylic and oil on canvas
67.8 x 56.5 inches (172 x 144 cm)



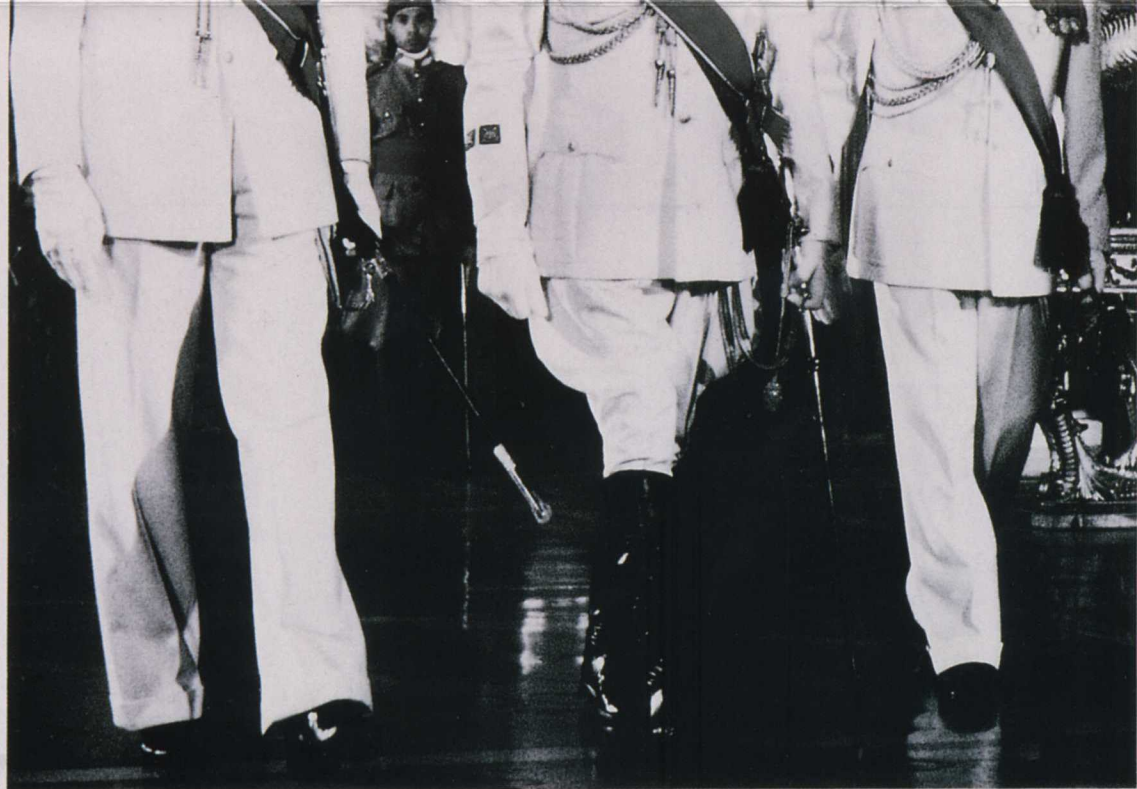
JOHN BALDESSARI *New Work*

22 April - 20 May 1995

Reception for the Artist, Saturday, 22 April, 4 to 6 PM

MARGO LEAVIN GALLERY

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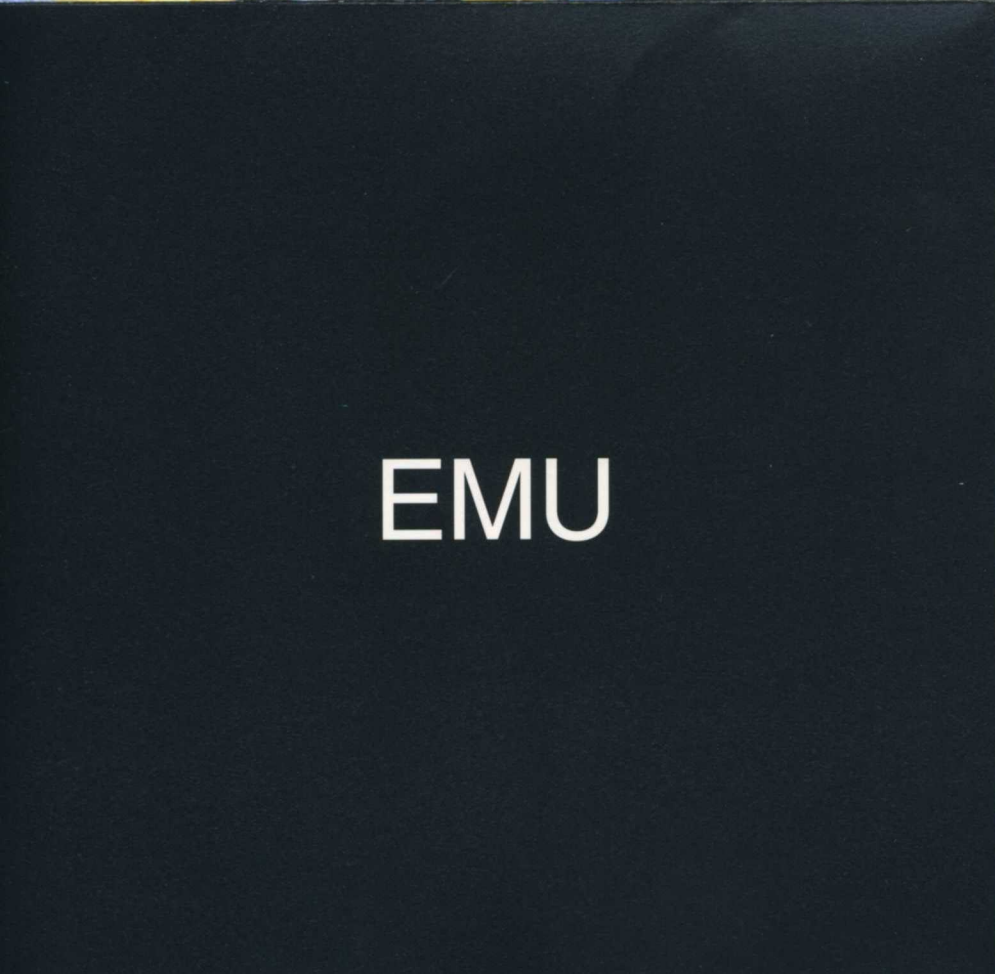
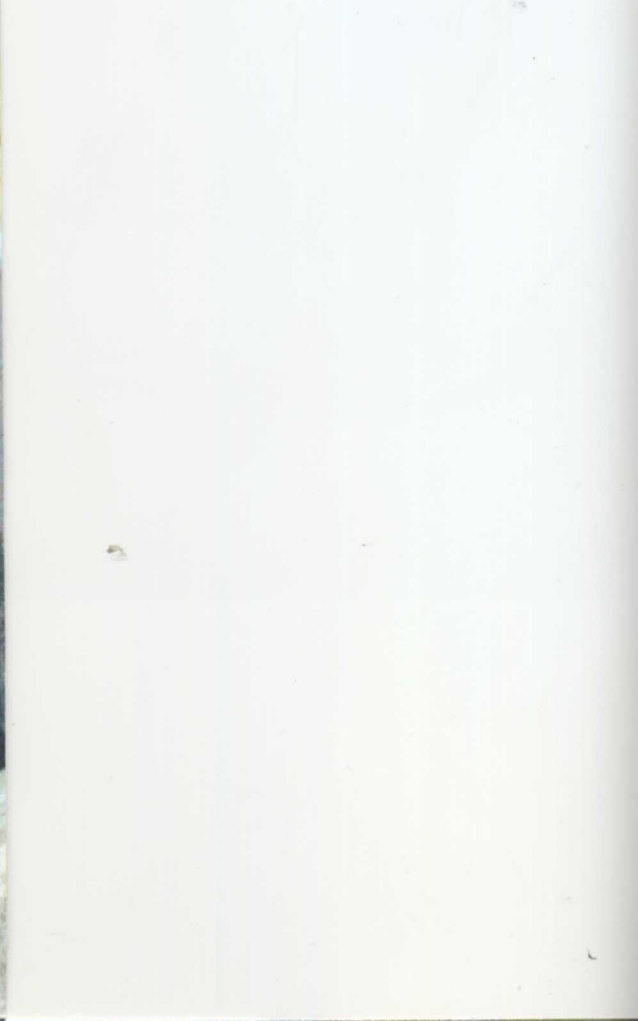
POTATOES, GARBAGE CAN, SMILING PERSON (MAQUETTE), acrylic, color laser print, 1994

ORK • SEPTEMBER 17 - OCTOBER 15, 1994



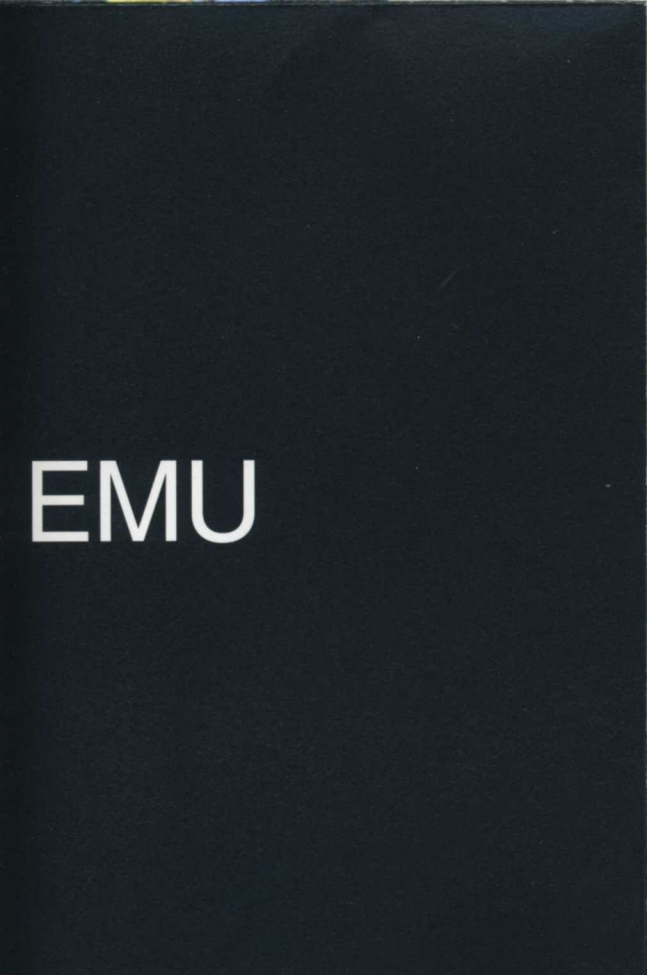
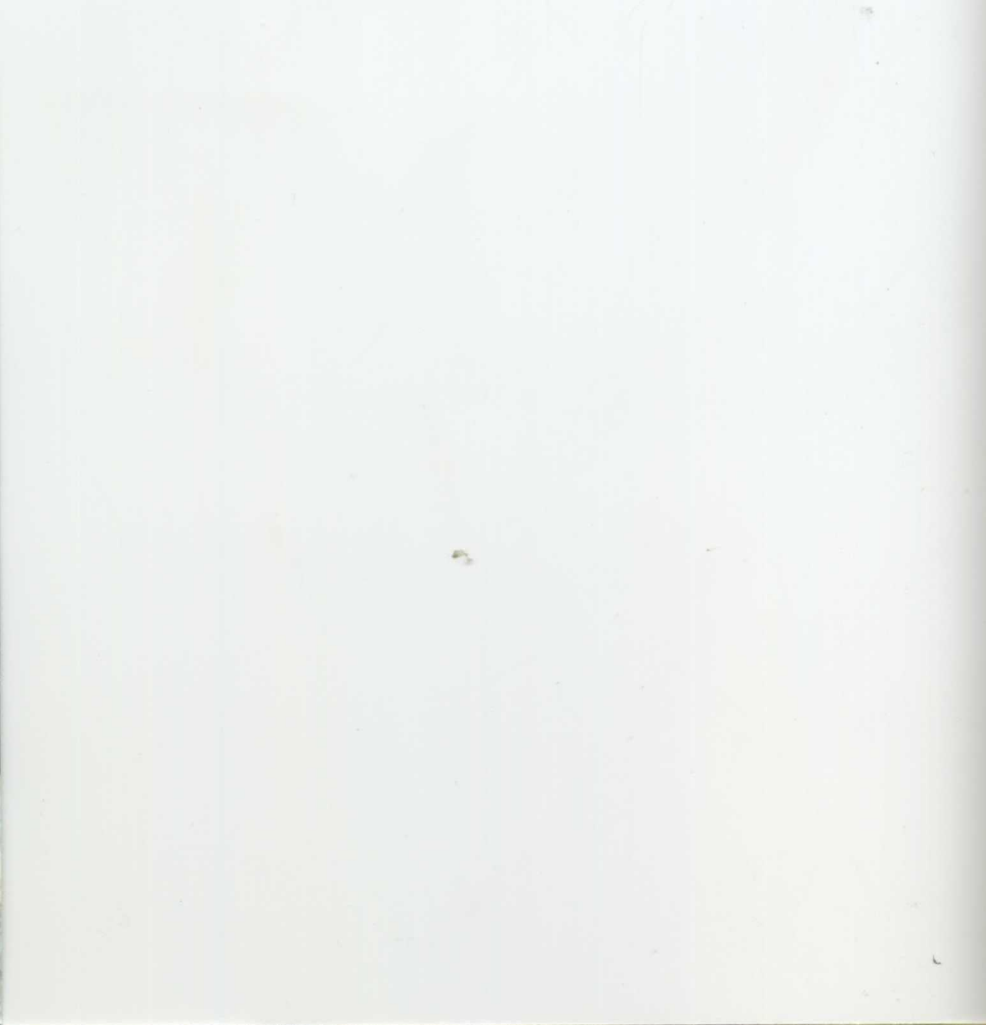
POTATOES, GARBAGE CAN, SMILING PERSON . (MAQUETTE), crayon, acrylic, color laser print, 1994

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ARTISTS FILE

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John Baldessari
Ellsworth Kelly
Elizabeth Murray

Classic Prints From Gemini G.E.L.

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Jasper Johns
Roy Lichtenstein
Bruce Nauman
Claes Oldenburg
Robert Rauschenberg

Opening Reception

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Exhibition Dates

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Roy Lichtenstein
Bruce Nauman
Claes Oldenburg
Robert Rauschenberg

John Baldessari



Bobbie Greenfield Gallery
Bergamot Station
2525 Michigan Avenue, B6
Santa Monica, California 90404

John Baldessari
Person with Guitar (Blue), 2004
3 layer screenprint, laminated on handcut sintra
27 1/4 x 42 x 3/4 inches
Edition: 45
© John Baldessari and Gemini G.E.L.LC

Elizabeth Murray
Metropolitan Series, 2004
Hand-colored paper construction over lithograph
28 x 34 inches
Unique
©Elizabeth Murray and Gemini G.E.L.LC

Ellsworth Kelly
Wild Grape Leaves II, 2004
Lithograph
23 x 31 inches
Edition: 60
©Ellsworth Kelly and Gemini G.E.L.LC



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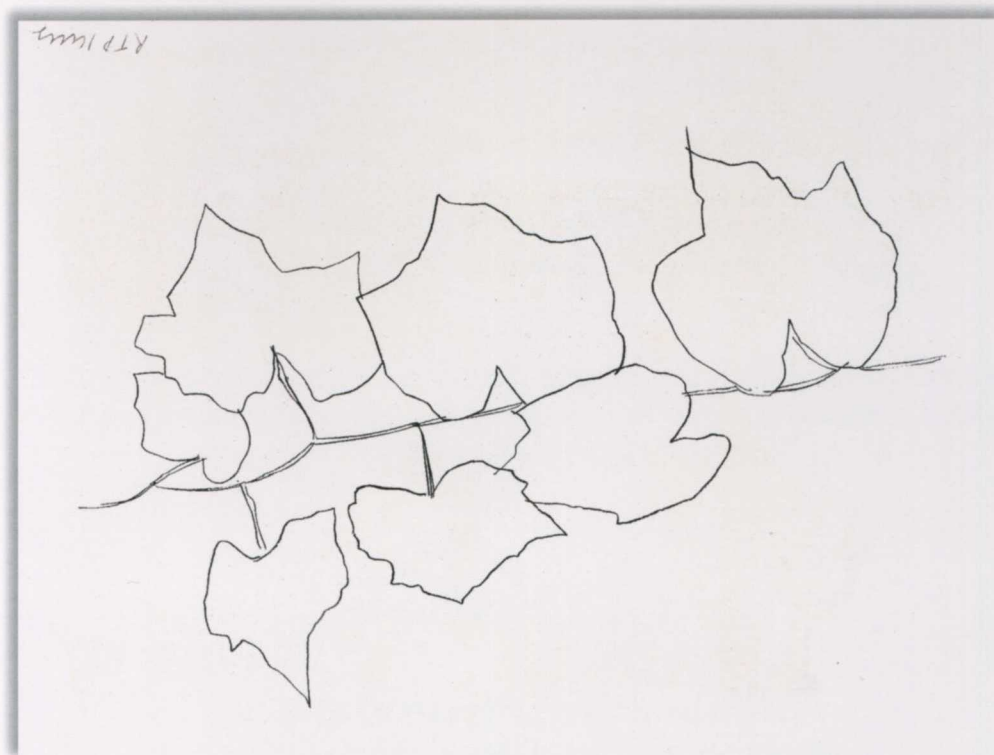
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Ellsworth Kelly



MONIKA SPRÜTH & PHILOMENE MAGERS

Wormser Straße 23 · 50677 Köln

Tel. 0221-380415/6 · Fax 0221-380417

ARTIST'S FILE

JOHN BALDESSARI

Eröffnung: 10. 09. 99, 18-22 Uhr · Ausstellung: 11. 09. 99 - 16. 10. 99

Öffnungszeiten: Di-Fr 11-13 Uhr und 15-18 Uhr, Sa 11-16 Uhr

Zusätzliche Öffnungszeiten: So 12. 09. 99, 11-14 Uhr

MONIKA SPRÜTH & I

Wormser Straße

Tel. 0221-380415 / 6

JOHN When I was a child my father My Father loved looking at **BALDESSARI** st w n

For "The Commissioned Paintings", I called a dozen slides I had recently taken to select from and not ask someone else to paint a picture according to them. For the images, I had asked an artist friend of mine that interested him in his visual field. All these acts. The idea came from an outlook on conceptual art. Al Held, who is reported to have said, "All conceptual art is a lie." I informed the artist that I was interested in his work and that I was looking for images that interested him in his visual field. All these acts.

PHILOMENE MAGERS

23 · 50677 Köln

· Fax 0221-380417

er and I used to visit county fairs each year. t tractors and farm equipment I hated it. In- ead, I developed an interest in the painters ho exhibited at the fairs. I'd write down the mes of the painters I liked.

up some of these painters and gave them a n. If a sign painter could paint my texts, why rding to my indications?

ine to walk around and point at things/events e images are merely a documentation of that otual art attributed to the "hard-edge" painter nceptual art is just pointing at things."

ntentions. None declined

Each painter was asked to copy a side of his
it. Each was paid a fee. When completed, each
affixed the artist's name, always following the
The point was to produce a different subject
and then to exhibit the paintings in a different
how each artist painted. (Aside from my strategy
exhibited as a group so that the spectator could
comparing how the extended forefinger in each
The entire set was exhibited in galleries in
(Richard Feigen) in 1970.

JOHN BALDESSARI, "THE COMMISSIONED PAINTING"
New York from November 14 - December 19, 1998.

Eröffnung: 10. 09. 99, 18-22 Uhr ·

Öffnungszeiten: Di-Fr 11-13 Uhr

Zusätzliche Öffnungszeiten

or her choice and not try to make art out of
h painting was brought to a sign painter who
e same formula: "A PAINTING BY..."

matter than, say, a sunset, a schooner, etc.
nt context, so what was being exhibited was
egy.) It was important that the paintings were
could practice connoisseurship, for example
ch was painted.

Los Angeles (Eugenia Butler) and New York

S", 1969 at Sonnabend Gallery, 420 West Broadway,

Ausstellung: 11. 09. 99 - 16. 10. 99

r und 15-18 Uhr, Sa 11-16 Uhr

: So 12. 09. 99, 11-14 Uhr

John Baldessari, S

April 7-28, 1984

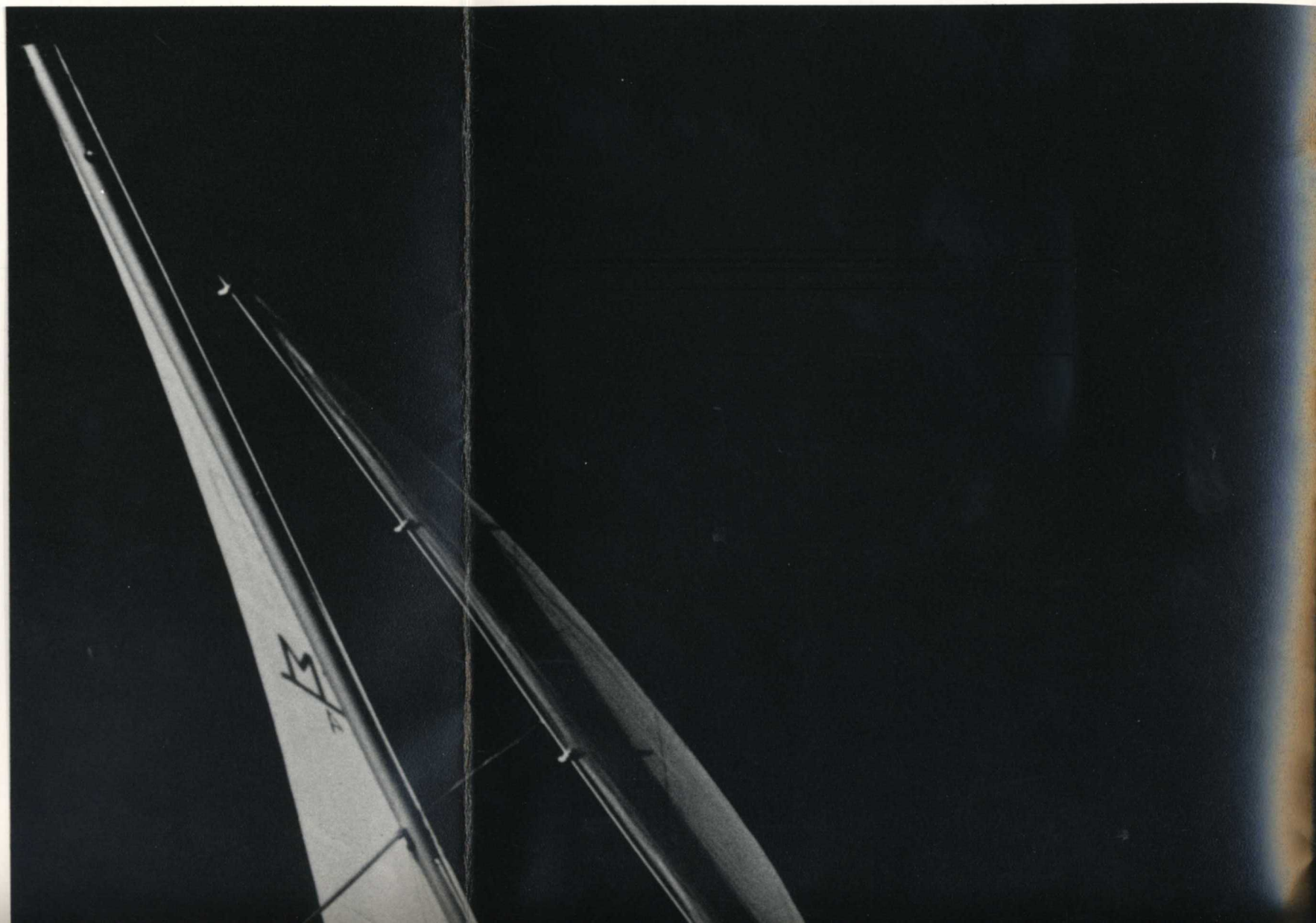


Sonnabend, 420 West Broadway, New York

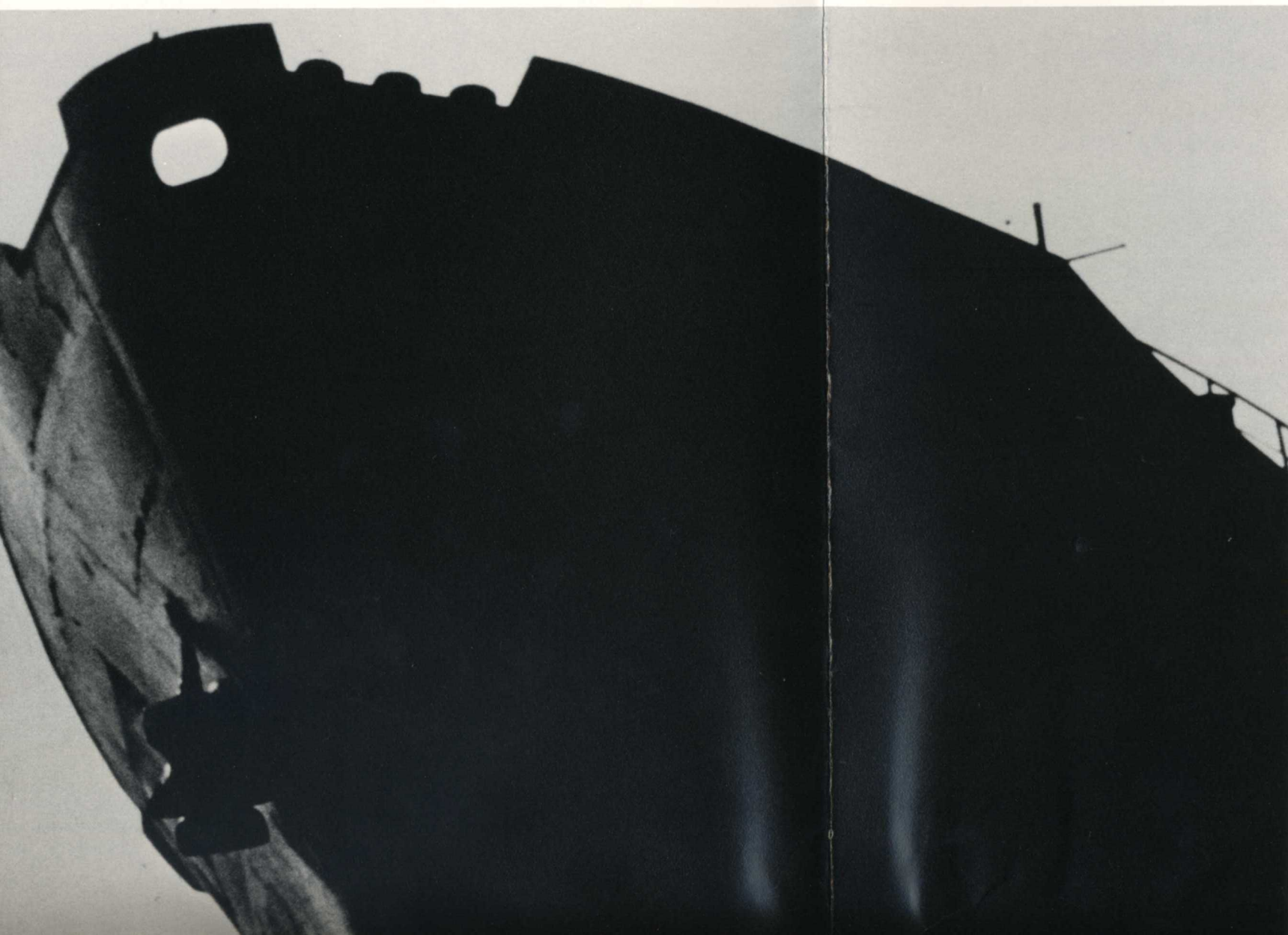


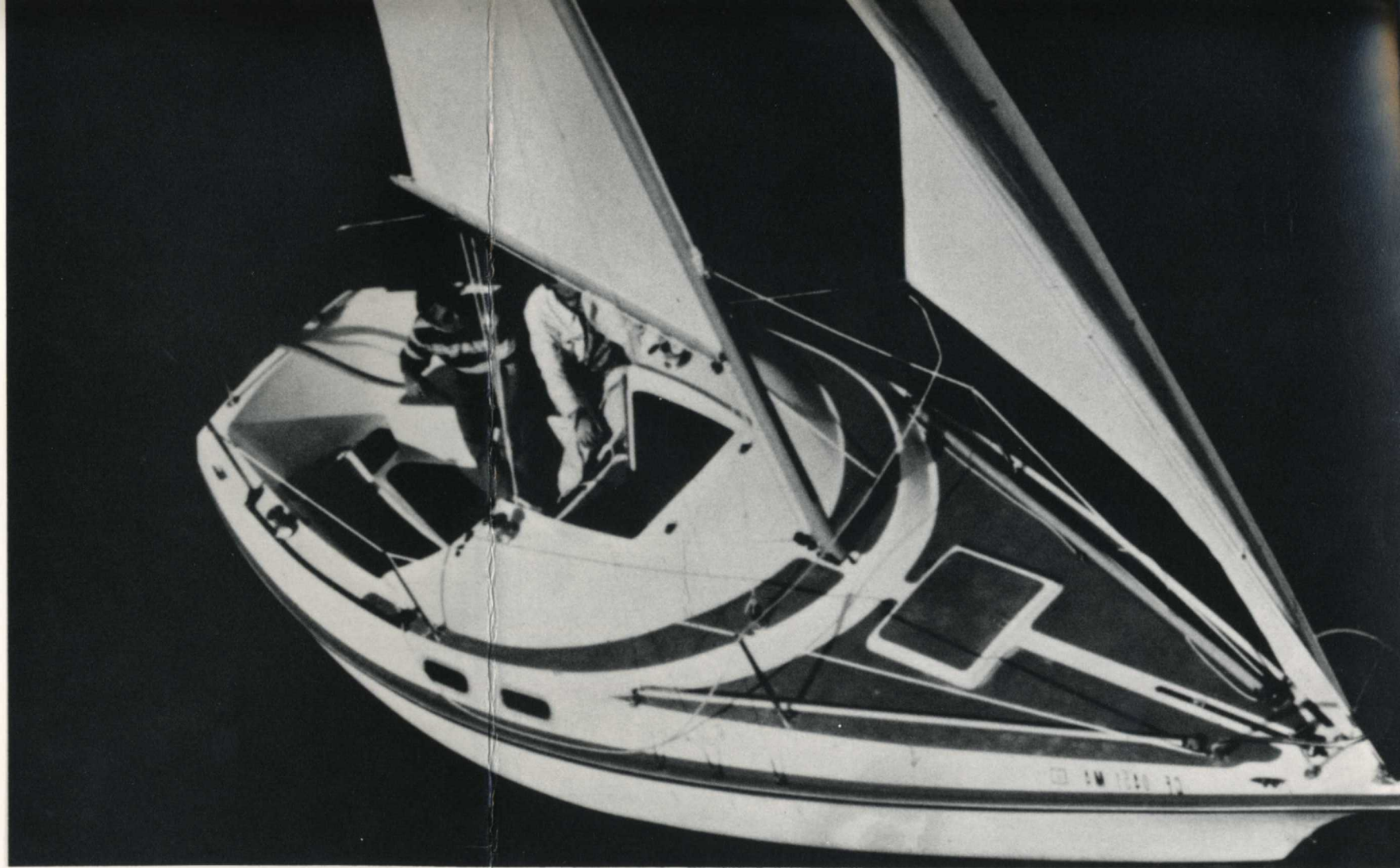


J O H N B A



L D E S S A R I





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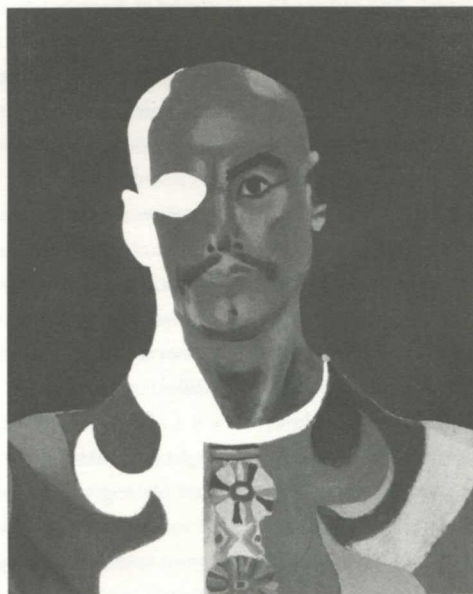


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s A n g e l e s , C a l i f o r n i a 9 0 0 6 9

ARTIST'S CHOICE
John Baldessari

e.g., Grass, Water Heater, Mouths, & etc. (for John Graham)



The Museum of Modern Art, New York
March 17–May 10, 1994

**THE ARTIST'S CHOICE SERIES IS MADE POSSIBLE BY A GENEROUS
GRANT FROM THE CHARLES A. DANA FOUNDATION.**

FOREWORD

This is the fourth in an ongoing series of exhibitions; in each, an artist is invited to mount a small show drawn from the Museum's collection. The series was conceived with several goals in mind. Most simply, it allows our visitors a chance to see the works in the collection in a fresh way. The Museum's normal display reflects the curators' selections according to hierarchies of historical importance, and has been traditionally divided in terms of separate mediums (photography in one area, paintings in another, etc.), and presented in a linear, chronological order. The artist, freed from these constraints, can mix mediums, bring less familiar works to the fore, and show well-known masterpieces in surprising contexts. Such intentionally idiosyncratic selections both challenge us to see more, and to see differently.

Beyond expanding our sense of the depth and richness of the Museum's holdings, these personal groupings also underline the ongoing relationship between the Museum's role in preserving the past of modern art and its engagement in contemporary creativity. The Artist's Choice shows suggest how contemporary innovation may be joined to a personal vision of modern art's past. By seeing the collection through the eyes of artists who use it as a base for new departures, we appreciate more fully the ways in which the Museum is a living resource for the continued unfolding of modern art.

As few limits as possible are placed on what each artist may do, and each approaches the opportunity differently. John Baldessari is the first to make a new work as a part of his presentation, assembling a hybrid construction of details from paintings, prints, drawings, photographs, and film stills from various departments of the Museum. Working with reproductions on varying scales, he breaks works apart and reassembles

their fragments into a new form, in which the "meaningless" serendipity of odd formal or thematic similarities can spur unexpected new meanings. Baldessari's constant questioning of the standard logic of pictorial arrangements within individual works and among groups of images engages serious issues of language structure and meaning with a deft, light-hearted blend of playfulness and pedagogy. This tenor is, of course, personal, but it also exemplifies the ways in which Southern California has produced a distinctive variant style in Conceptual Art, as in Minimalism and Pop. Los Angeles, with its relatively unchanging climate, its scarcity of monuments of pre-modern history, and its culture—which includes long, contemplative stretches in automobiles and a special relation to the illusions of movies—seems to have nurtured a special kind of sly, deadpan humor and detached irony. Baldessari is a master of that sensibility.

From the particularity of Baldessari's selections, we might draw at least two general lessons. First, Baldessari shows how photographic reproduction can enlarge the descendancy of works of art, encouraging individual parts to migrate and spawn separately in rogue fashion. Second, his collage is a particularly vivid demonstration of a crucial way in which modern art has evolved and continues to evolve—not as a linear relay race of movements and isms, but through hybrids, mutations, and unpredictable recombinations that are first produced by individual sensibilities and then attract—as Baldessari's work clearly has—new "schools" around them.

Kirk Varnedoe
Chief Curator
Department of Painting and Sculpture

DATING BARS AND MONTAIGNE

John Baldessari

I love to go to a museum and play games and think of all the paintings on the wall as if connected like frames in a strip of movie film. Or think of, say, a van Gogh near a Cézanne. If a blank canvas were inserted between, what kind of painting upon it would convert the three into a seamless whole?

Or looking at a Picasso, if it were placed in the middle of a much larger canvas, and the painting continued to the new borders, what would it look like?

Or a reassembled Greek vase with missing shards replaced with plaster—how I am able to fantasize upon that tabula rasa. The power of vacancy, of nothingness. How interesting a void can be! And if the original shards were replaced one by one with plaster shards, when would the vase become a part rather than a whole? What is the difference between a part and a whole? (It is a matter of intent; of what I want it to be.) If a Richard Long rock piece were substituted rock by rock, at what point (if any) would it be stolen?

Art musing. But then, that is how art is made—by play.

Of several ideas for this project what I decided to do was to go about it as if I were doing art of my own. Often I rummage through boxes of unsorted photos. I would do the same at MoMA.

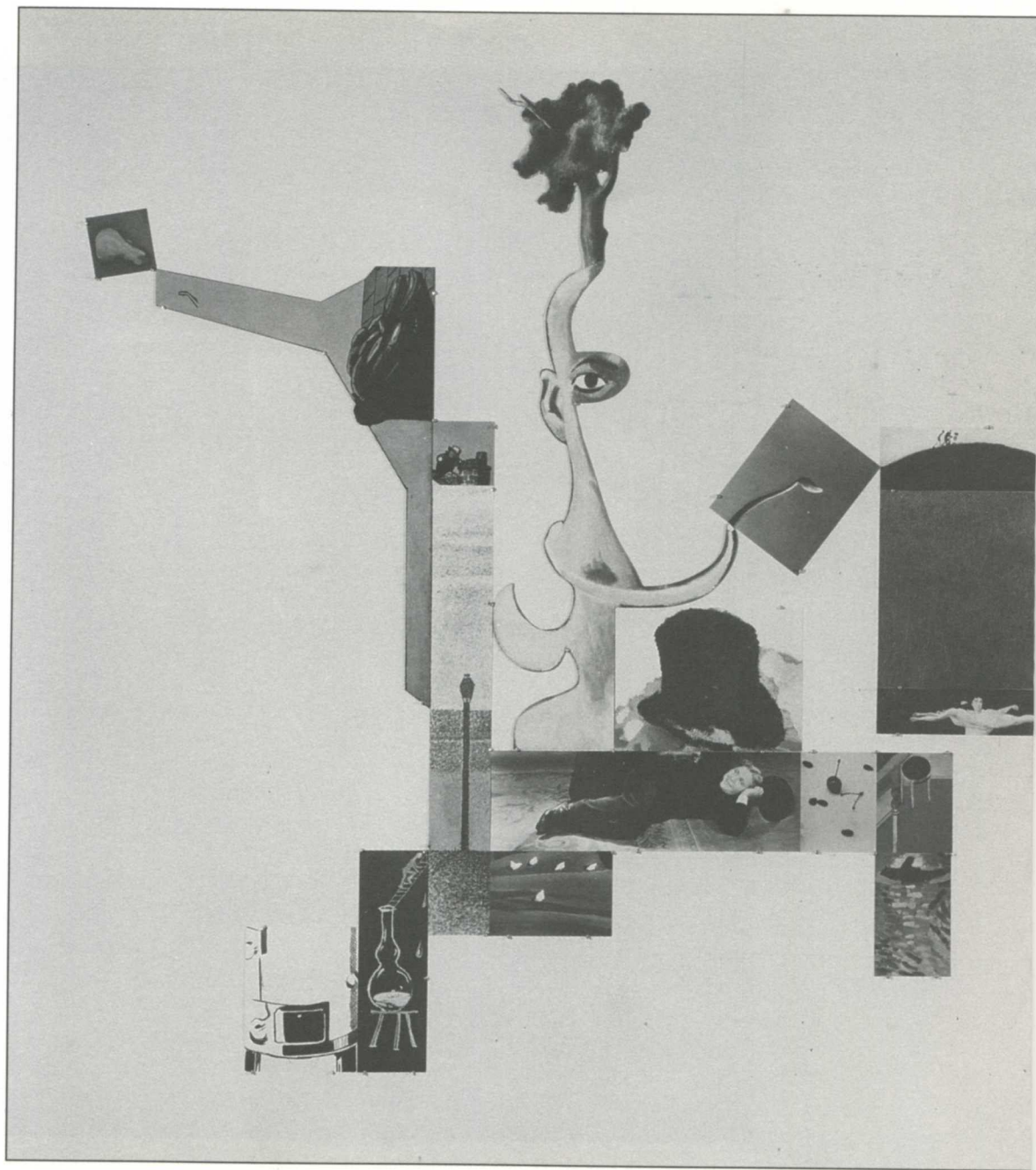
I went through notebooks of photo documentation looking for some element or detail that would jump out at me. In going to galleries, I'm happy if at the end of the day I find at least one square inch of good painting. I'd prefer to like an entire paint-

ing, but less will suffice. It may be a line, a shape, or even a subject (a cup or a shoe). Little paintings within paintings maybe, like those Russian dolls. I seldom see an image that I do not want to crop. Usually the image will have too much fat, too much baggage. I think I can make it better, more essential, tighter in what I feel it might accomplish.

Perhaps it is the tyranny of the frame. By playing these games I can prevent the frame from closing in, from dominating. I select and I crop and I have all these details of works. As a result, icons are made manageable and less important works become better. A democratization. Like Elvis in the army. Yet each cropped element is a work of art for me and each lovable (as in a litter of little dogs).

The next job is to assemble these diverse parts into a new whole, to build them like words in a sentence or phrase. They are like words that jump out at me from a page. Why, in scanning a page, be it a page in a dictionary or a novel, do some words defy gravity—levitate before my eyes? *Fey* or *jejune*, for example. That an essay could be written about each gives proof of dormant power.

So trial pairings are attempted, with the artist as cupid. Wouldn't it be a windfall if words could seek the word of their dreams in the personal columns? Sparks fly; magnetisms occur. In the singles bar of words, awkward attempts at pairings are made. What word will go home with another word? Perhaps a threesome occurs. Or a couple appears to bond with another couple. There are divorces, separations. The words unite for diverse reasons—they look alike or they don't, they share



e.g., Grass, Water Heater, Mo

1994. Black-and-white and color photographs: gelatin-silver prints, chro

different values or they don't, and so on. But if the connection is to be right, it must not be too much the same, or too little. A certain tautness is necessary. The goal is to establish a community with as few excluded as possible. The perfect dinner party or stew where there is connectedness because certain adjustments have been made. Some made larger, some smaller; color added or subtracted; maybe not the outfits they normally wear. Cut off from their old family to form a new one. Perhaps akin to leaving home for college.

But what about the original families? Emily (or Joey) was never noticed—just a cog. The spotlight shines on Emily and she is a star. The others will have their day another time. What about Joey's family? Let us show him as Joey-as-missing. An absence but powerful in this new guise. Joey as the plaster shard.

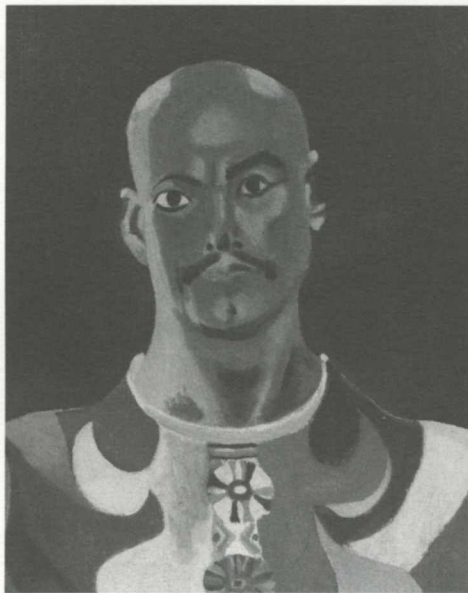
Let us return to the new community.

Will it last, this utopia?

Did these parts unite on their own or was there a master builder? What would an archaeologist or anthropologist find? Were some principles discovered from a bird's-eye view? Yes. A meandering baroque configuration with grid-like indications. A bit like a constellation—hovering between a collection of parts and an entity ready to explode into further new parts.

Will the center hold? And if so, for how long?

Artists carry around their own museums in their minds. A lexicon of images to select from and form essays later. From Montaigne's focusing upon certain topics we feel we know him. In knowing Montaigne, we arrive to look at dog-eared truths anew. Until someone spots a sentence in Montaigne that levitates, and then the process starts afresh.



Above: John D. Graham. *Harlequin (Self-Portrait)*. c. 1944.

Oil and pencil on canvas, 24 1/8 x 20 1/4". The Museum of Modern Art, New York, Gift of Margery and Harry Kahn, 1973.

Cover: John D. Graham. *Harlequin (Self-Portrait)* with shape excised by John Baldessari

John Baldessari

Born 1931, National City, California

Attended San Diego State College, California, 1949–53;
received B.A., 1953

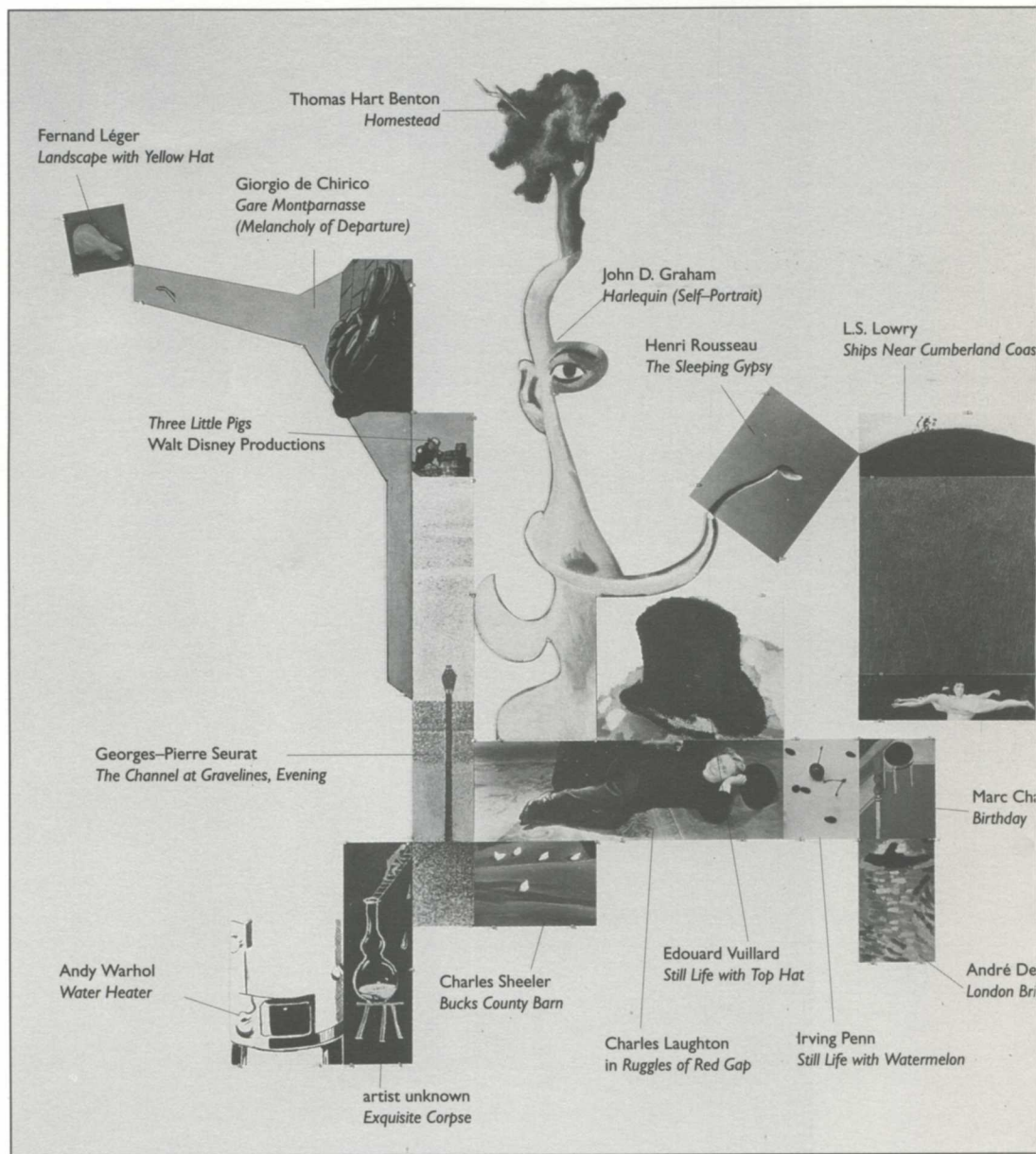
Attended University of California at Berkeley, 1954–55

Attended University of California at Los Angeles, 1955

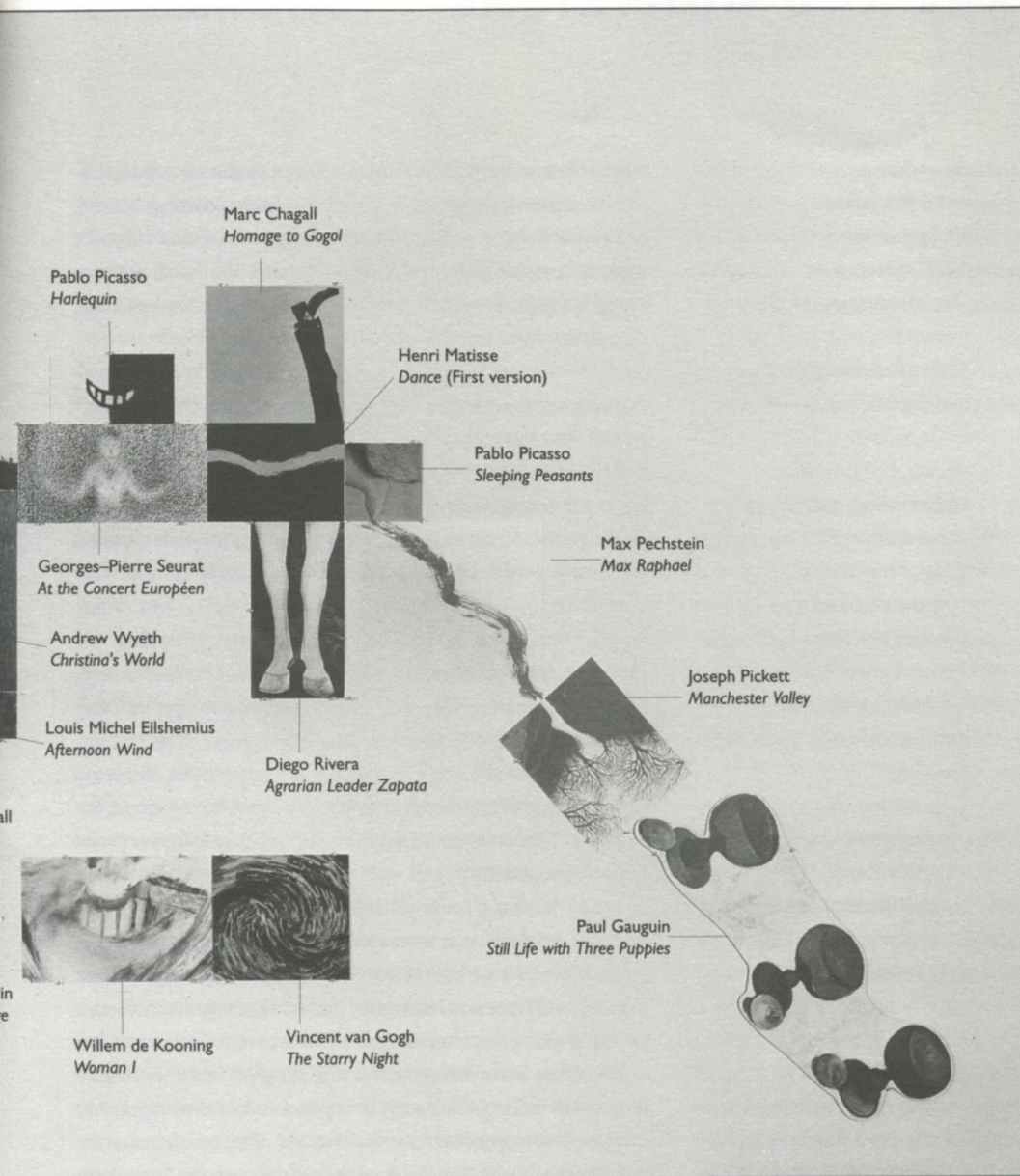
Attended San Diego State College, California, 1955–57;
received M.A., 1957

Attended Otis Art Institute, Los Angeles; Chouinard Art Institute,
Los Angeles, 1957–59

Lives in Santa Monica, California, and New York City



Key to: e.g., Grass, Water Heater,



Mouths, & etc. (for John Graham)

JOHN BALDESSARI

THE TETRAD SERIES, 1999

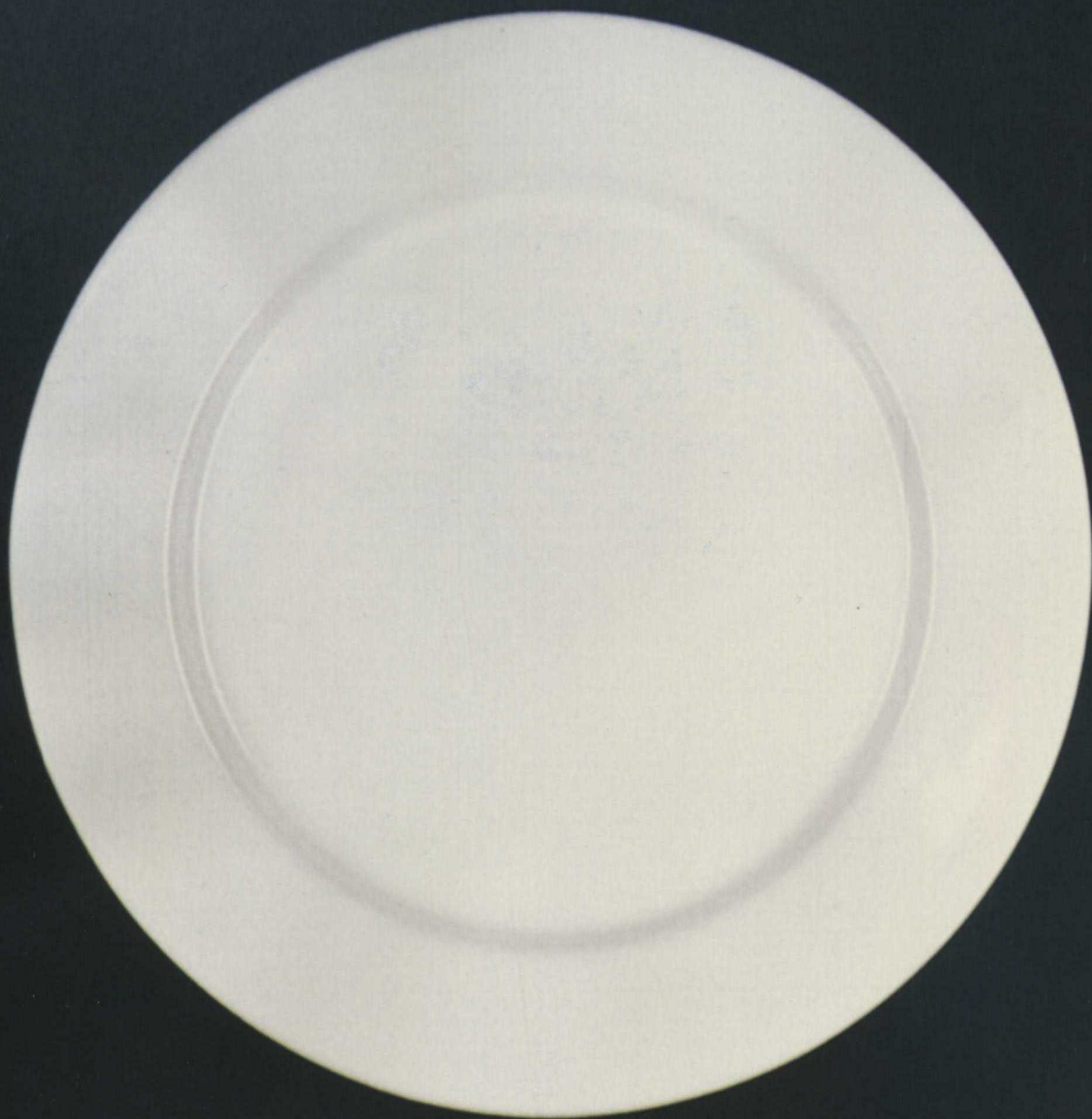
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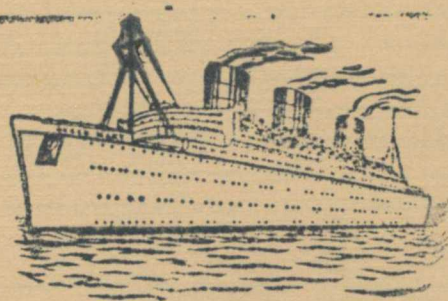
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ONE-MAN

BALDESSARI

DUCK DUCK



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issue # 2 - February 1967 (support poetry San Diego)

issued irregularly - Copyright (c) 1967 Richard Allen Morris

R.A.Morris, Editor, Studio 27, Spanish Village, Balboa Park, San Diego, 92101

J. Gove, Asst. Editor, 5281 Auburn Drive, San Diego, 92105

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A poem is like a sunrise is

Support Poetry - (it might reciprocate)

All Mss must be accompanied by a self addressed stamped envelope. Send material to Richard Allen Morris, Studio 27, Spanish Village Balboa Park, San Diego, 92101. Copyright returns to poets upon publication.

NUTMEG

ha ha ha ha
ha
ha

we sat together
that day and
talked of poetry
and of art.

good was
that sweet fruit wine.

2 women
(from that other world)
came in.

I remember the smell
of the big one. yes.

and her
behind as she walked
away.

We both knew
she wanted a
painting to match
her sofa.

1958/1966
John Baldessari

-3-
Correspondences

REAL PAINTING
(For Aunt Coria)

I want to make a painting / (on black velvet or palm bark)--
not one of those modern-art paintings of:

glint on waves, pink clouds, sage brush, squint-eyed tigers,
flower carts, wash on line, bullfighters, bulls, sand dunes,
red farm house, lady in gypsy costume, ducks by old well,
oaken buckets, the U.S.S. Missouri "Always Ready", a panther
with beady redehyes, a sad doggie, a Mexican cart, a burro,
a Mexican asleep under a cactus, a Eucalyptus tree with leaves
that look real, high lights on raven black hair, an all-the-
world's-a-stage clown, dancing Hottentots with sunset, sleepy
lagoons, dewy roses,

BUT I CAN'T

1958/1966
John Baldessari

Correspondences

Reading about Eakins,
the multifomed pinwheels
of varying relationships stopped,
FROZE.

Tom & Whip 'n Chill
meet in the media-mix.

I smiled like Perry Mason &
farted slyly.

1966

John Baldessari

And here it is that you come at me with terrible metal weapons
And scream at me as I lie bleeding that you are going to commit
suicide
And in all the time that I attended you and I attended your wishes
And now I do not even know you and do not even know knowing you
And I wish that you would pick up all your clanging trappings
and paraphenalia
And take them away
And then, go away.

April, 1964

Nance North

Contingencies

Unperturbed.

Honest to God.

At last, decisively, the boy glanced
From my tableau to some mossy inscribed marbles,
Then back, and with a watchful purpose
Approached the green four-legged bench.
"Are you," he asked with a clear firm gaze,
"As old as all these stones?
Are you younger than the tree?
Did you have to begin in the morning
To land in the space between?"

I lifted my head a bit
To adjust the sun to the sound.
(The butterfly soared off
To explore the emperor's glove.)
"In two more years," I said,
"That's next birthday plus one,
I shall be two less than the tree
And two more than the stones,
And halfway across from sunrise to bed
Is the only still spot on the clock."

May, 1966
Nance North

Contingencies

Unperturbed.

Honest to God.

(Strangle.)

I didn't do it.

(Strangle. Strangle.)

Down the tubes goes Joe K.,

Protestingly,

Once more claiming he didn't commit Z

But was forced into it by J, his mom,

Who otherwise threatened to turn

Him into a

Large cockroach, F.

Ed Starkins

Chromosome Hymnal

Hand holding hand in sorted strains,
The growling sheaves of angry wheat
Assemble in the misted caves
To celebrate the ancient suite.
Known by the quiet in their drunken bones
In the blaze on suns they met at the quay,
White rain will hollow troughs in the rock
In the forenoon shade of the mayfly day.

Ed Starkins

Help!

my private fury has the mesmer eyes
for fixing themselves within each
eye of mine, has a flow of hair
the cube³ as long as my hirsute
turbulences gone
so unshaved at length, unadzed
since Lindberg came back

she, my private fury, kindles
whole matchbooks
against my bosom: the true way
to set my heart on fire;

unsatisfied,
she sits cyanide
in my glass of coke
and, long after I have drunk,
the antidote will come
but not before I choke.

I am amazed at the giant statue which we made
That we built that autumn from mud
While using twigs as skeletal fabric.
It has shrunk, these past years, from, I guess,
Summerly heat and the lack of a thick coat
Of paint to hide its anatomy
From winter's scourge.

It has become so small that tiny Carla
Has incorporated it into her
Doll kingdom
Where it is now an ugly thing among
Several pretty dolls.
Once, just after leaving our tired hands, it was
The best of statuary with a bigness that denied
Its authorship, its origin in the dust and dirt.

How can I say that, these days, it is very much
Of anything in its shrunken tininess.
How can I say that it is much more than
Simple dust and ugly, uninspired twigs.

Ed Starkins

"Found Object"

A great brown creek bucket.
Remindful of a once seen helmet
from Schliemann's Troy,
only slightly dismayed by two
thousand years of turkish dirt.

Note the plastic cap

Duncan Stewart

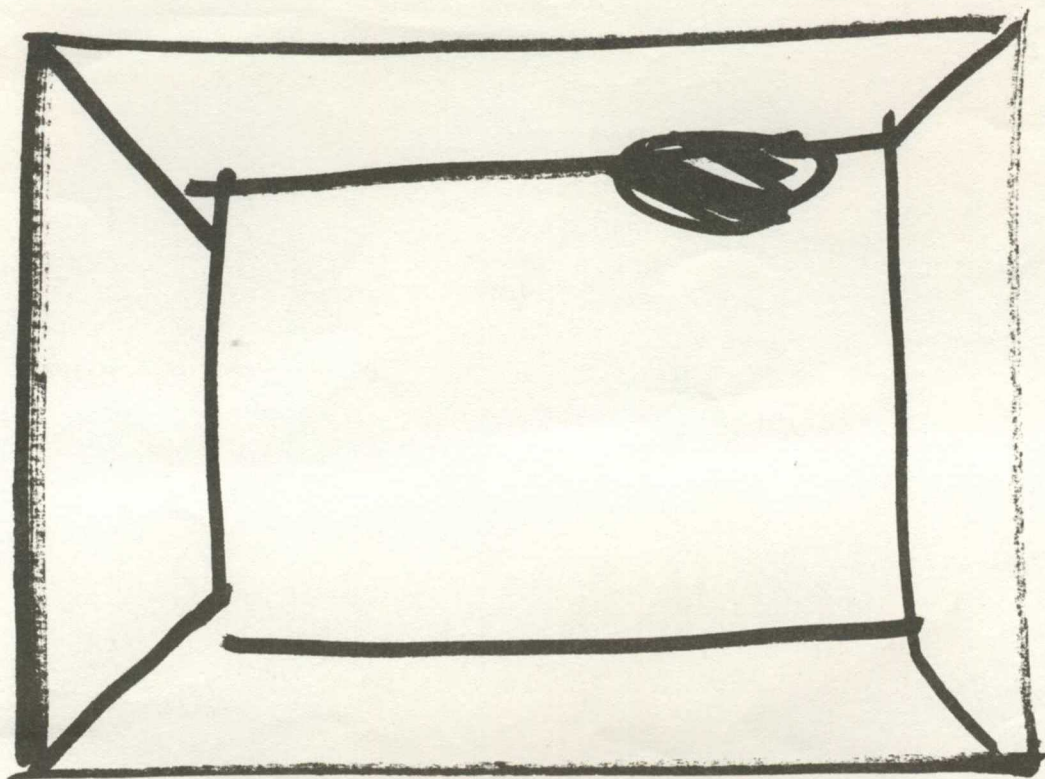
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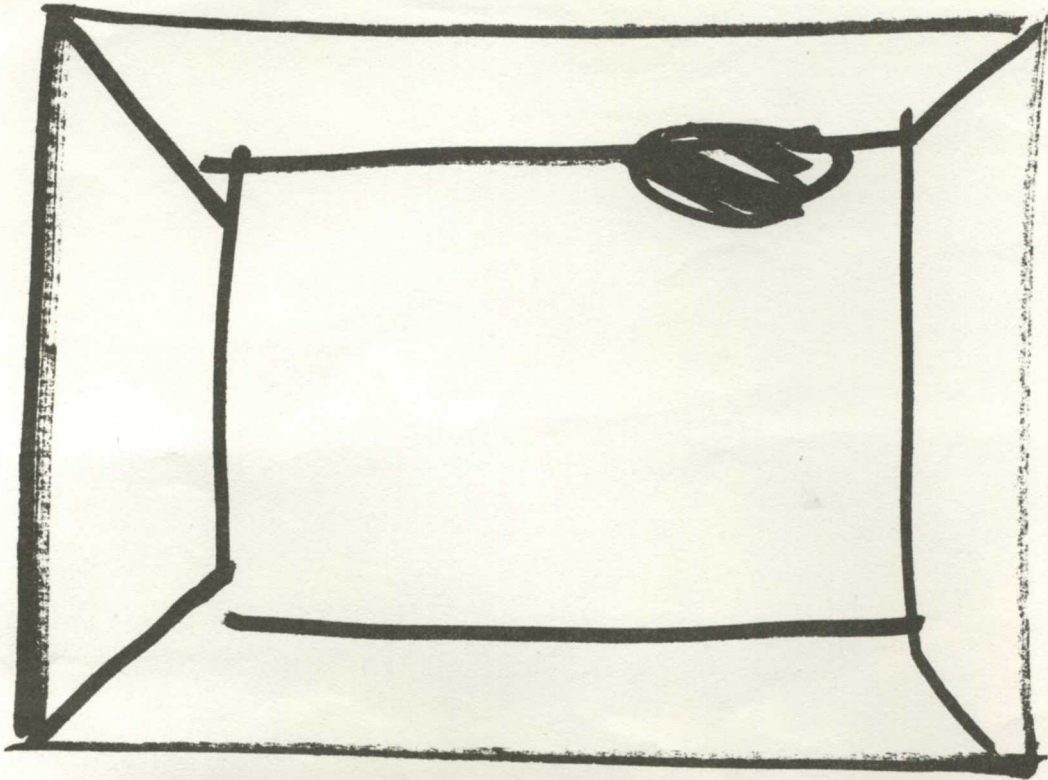
SIX COLORFUL INSIDE JOBS

by John Baldessari

From October 10 through October 15, 1977, 7:00 - 8:30
pm, 1493 West Washington Blvd. (two blocks East of
Vermont), Los Angeles.

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MUSEUM OF ART





You can observe a worker painting a room the six consecutive colors of the color wheel, one color each evening.

A ceiling-mounted movie camera will record this procedure.

The resulting film, a time-lapse, condensed version of that process, will be screened together with another new film by Baldessari, *SCRIPT*, on October 29, 4:00 pm.

Fox Venice Theater
620 Lincoln Blvd.
Venice

Admission \$2.00

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FORCE
UNIQUENESS
PERMANENCE
INSPIRATION
A GLOW
MOTIVATION
ENCHANTMENT
BLEND
ENLIGHTEN

ENJOY
CHARM
INFLUENCE
INTEREST
DELIGHT
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BEAUTIFY
IDENTIFY
INSPIRE
ORIGINATE
CREATE
ASSOCIATE
CHERISH

BEAUTY¹



INVIGORATE

ENTHRALL

TAKE SERIOUSLY

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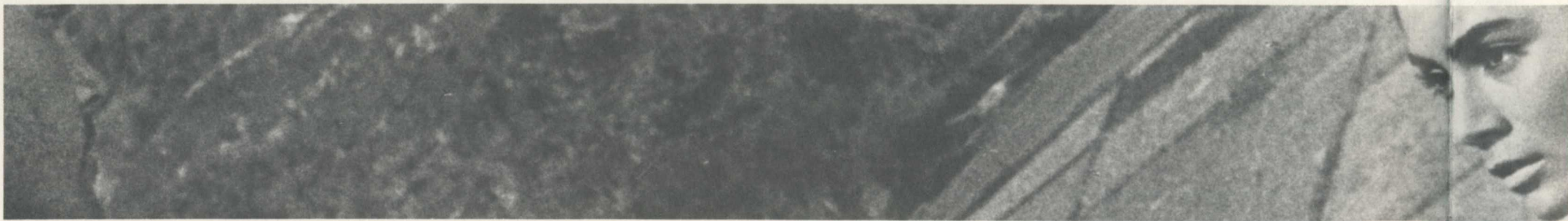
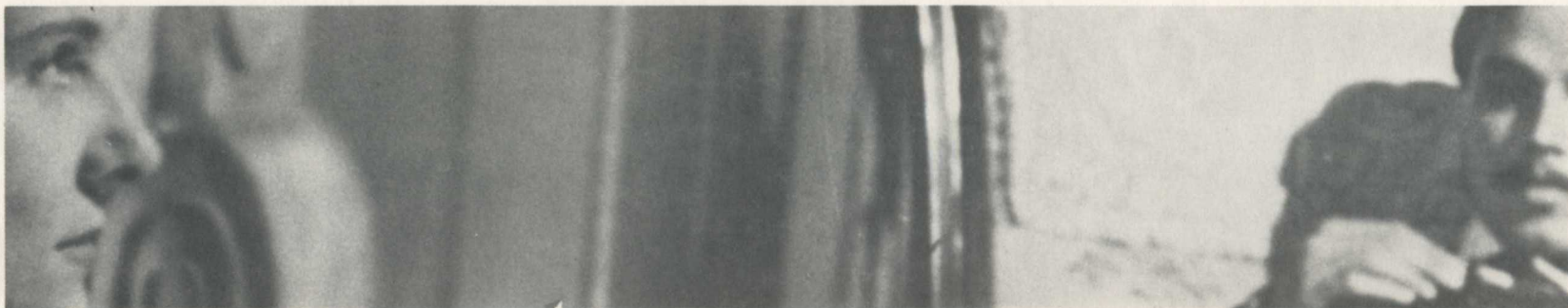
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¹ JOHN BALDESSARI A
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ANGELES.**



JOHN BALDESSARI

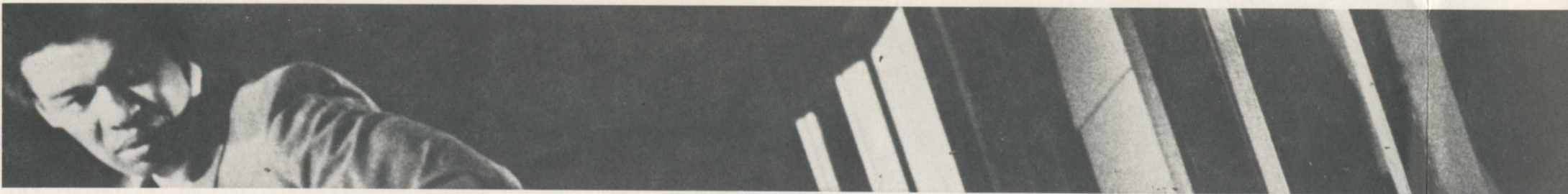
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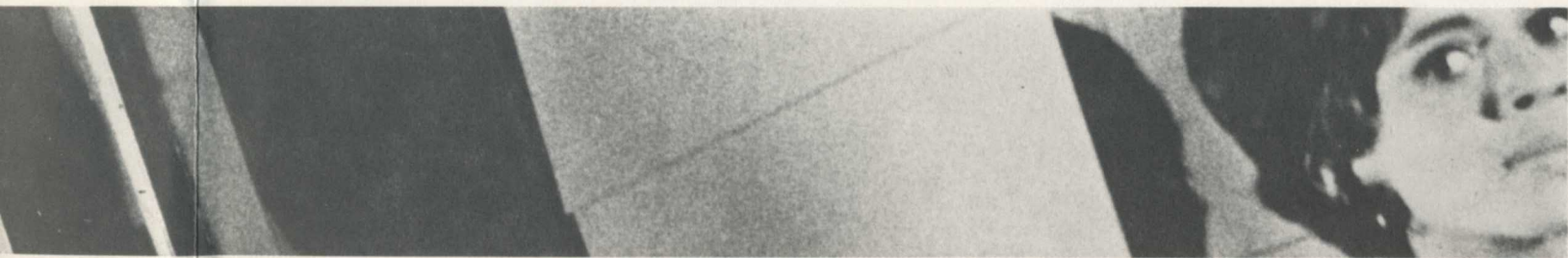
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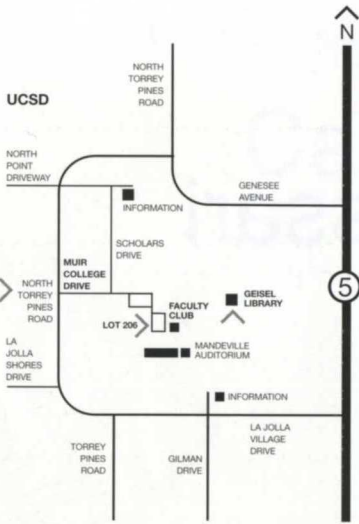
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BALDESSARI, JOHN

ARTISTS FILE

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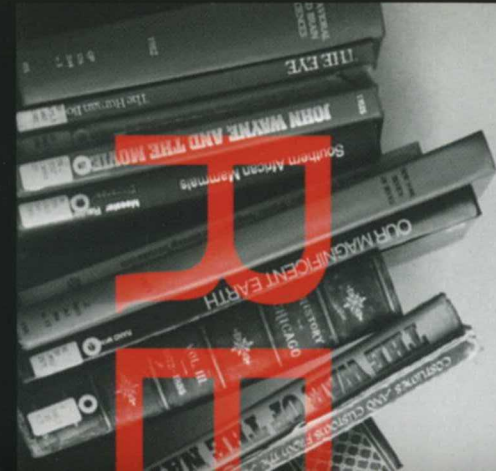
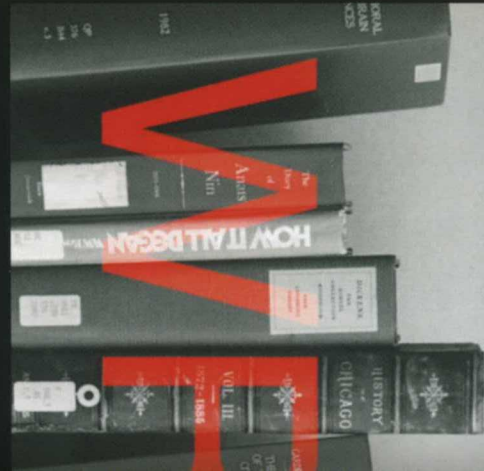
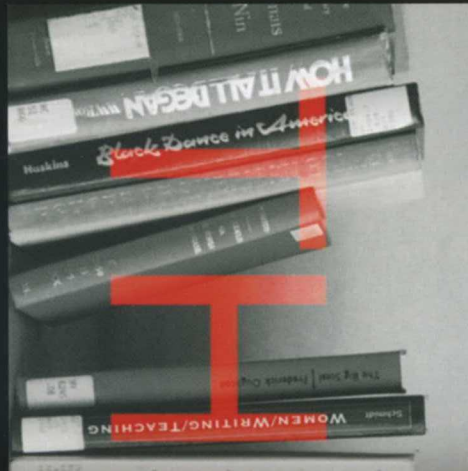
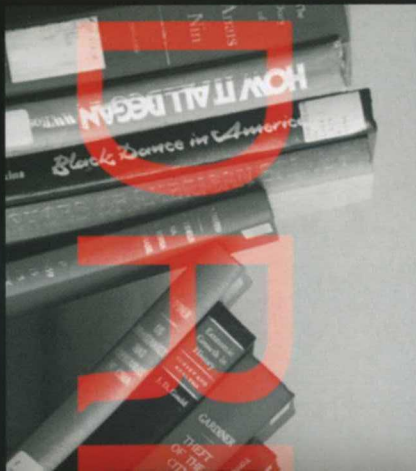


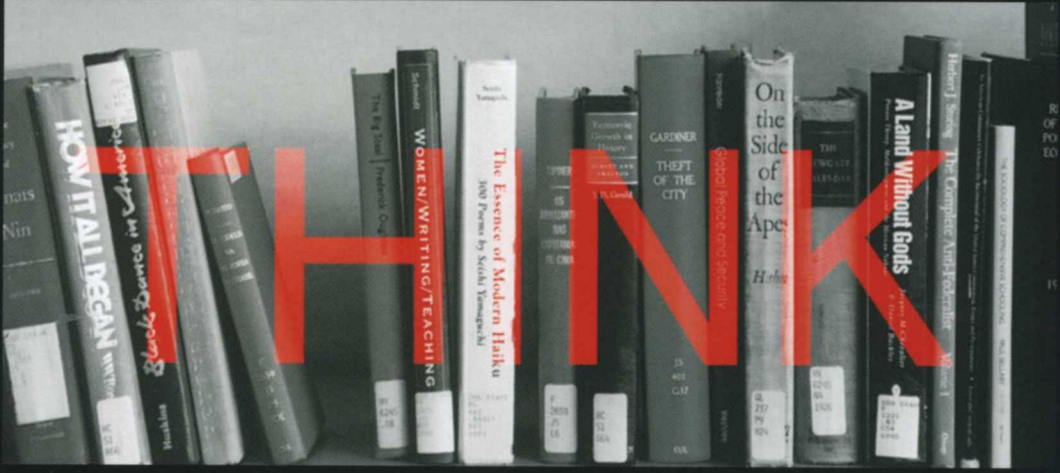
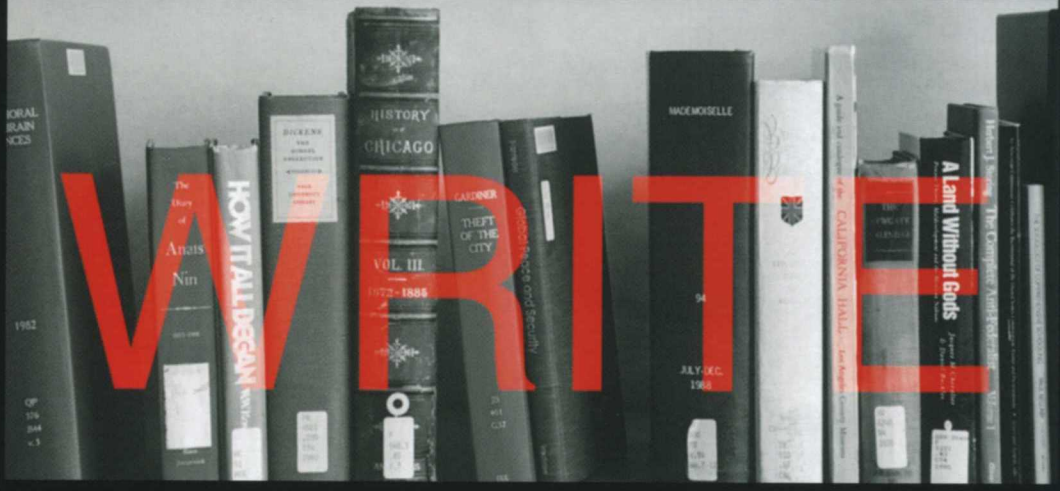
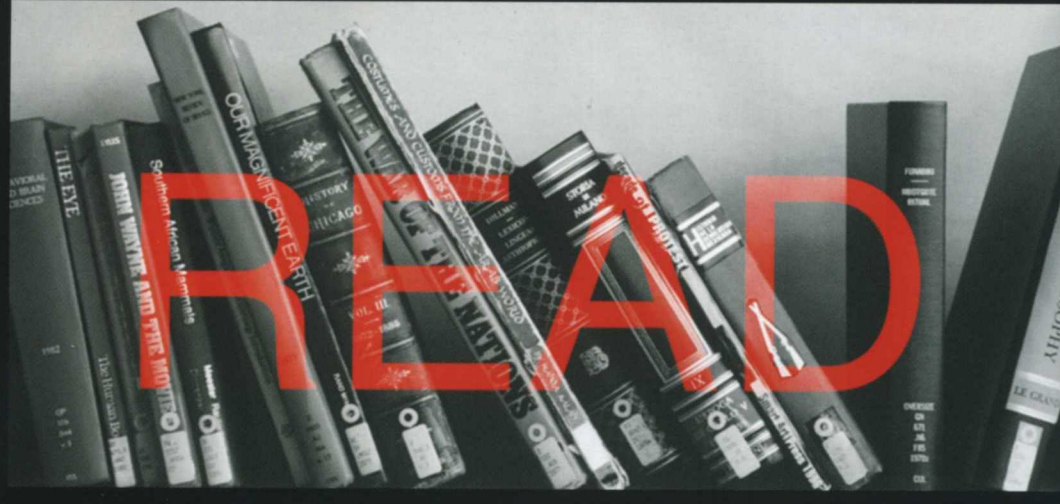
Howard Fox
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles CA 90036-4504



READ/WRITE/THINK/DREAM

READ/WRITE/THINK/DREAM
a new commission by John Baldessari



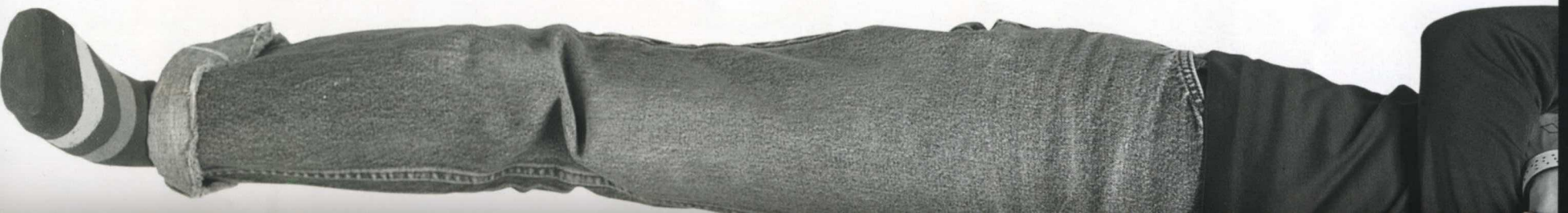


This work has been made possible by generous contributions from: Audrey Geisel with The San Diego Foundation Dr. Seuss Fund, Joan and Irwin Jacobs, The Looker Foundation, Friends of the Stuart Collection, Susan Crutchfield, Redducs Foundation, Colleagues, Peggy and Peter Preuss, Beralund Trust, Friends of the UCSD Libraries, Eloisa and Chris Hagenschild



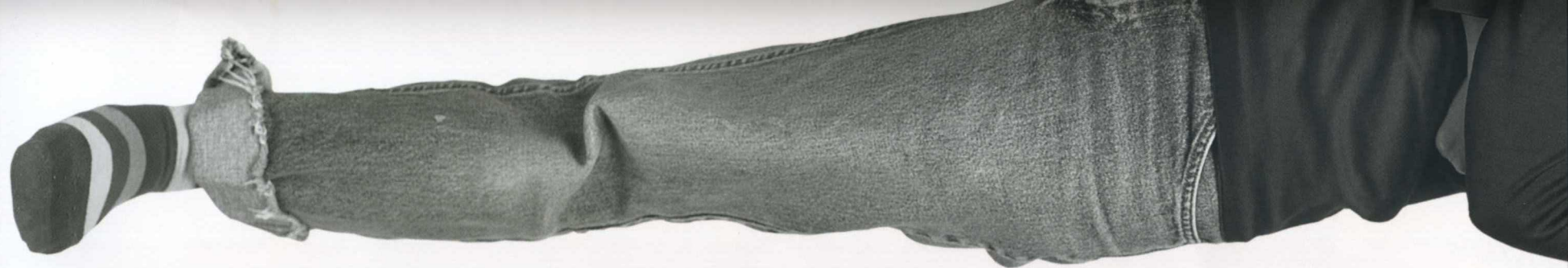
This work has been made possible by generous contributions from: Audrey Geisel with The San Diego Foundation Dr. Seuss Fund, Joan and Irwin Jacobs, The Looker Foundation, Friends of the Stuart Collection, Susan Crutchfield, Redduds Foundation, Colleagues, Peggy and Peter Preuss, Berglund Trust, Friends of the UCSD Libraries, Eloisa and Chris Haudenschild, Steven and Nancy Oliver, Erika and Fred Torri, Charles and Barbara Arledge, Marvin Krichman, Bobo Foundation, Elly and Carl Kadie, A. and B. Bloom Foundation, William Burnett and Jeanette Rubin, Hughes and Sheila Potiker, Renita Greenberg, and Lorna Rosenberg; and the assistance of Mathieu Gregoire, D'Ette Nogle, Kim Schoenstadt, and everyone who helped make this possible. Photo Credit: Amy Jorgensen.

The Stuart Collection at the University of
California, San Diego is pleased to
announce the completion of



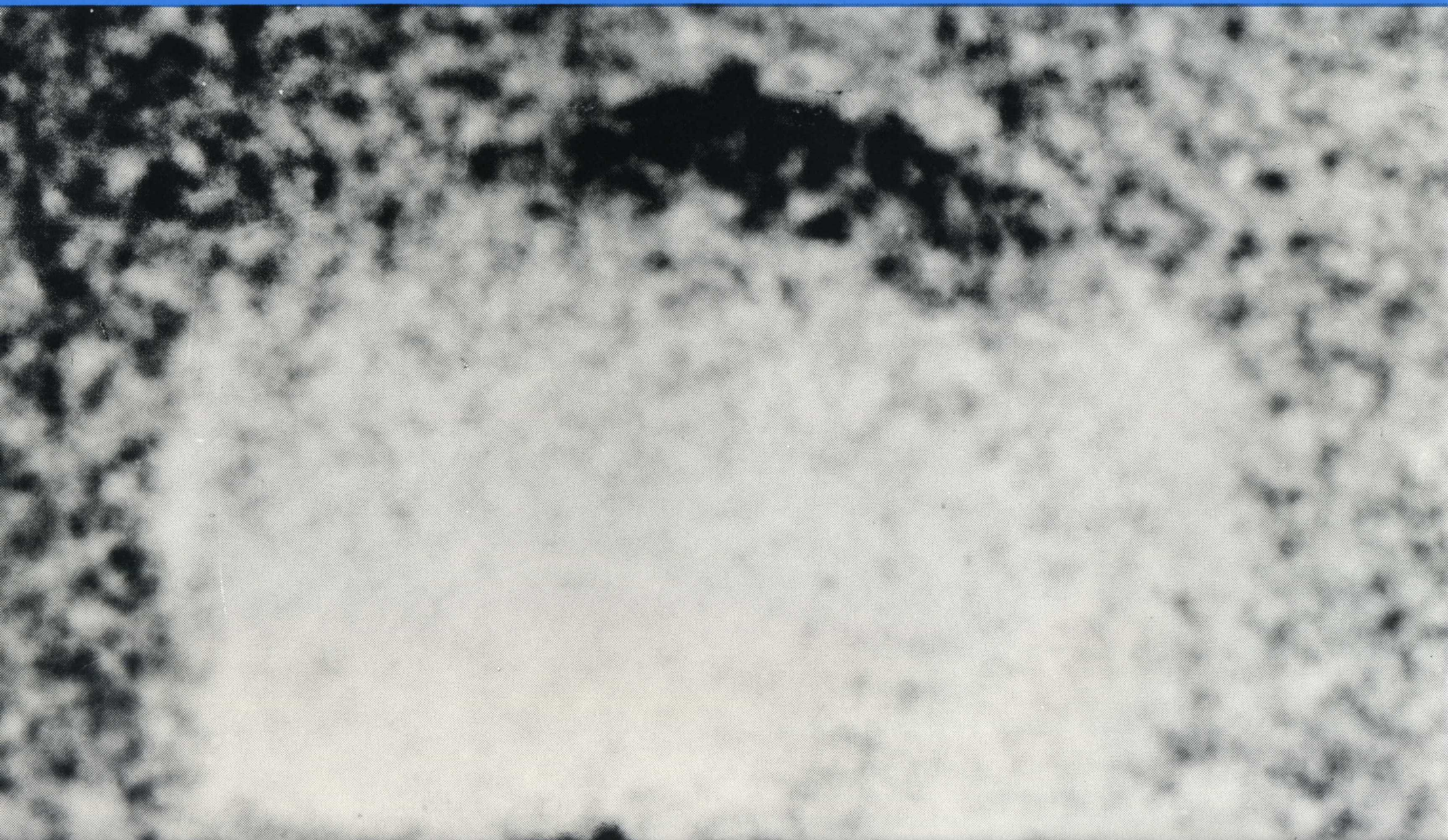


Please join us for a celebration
July 21, 2001



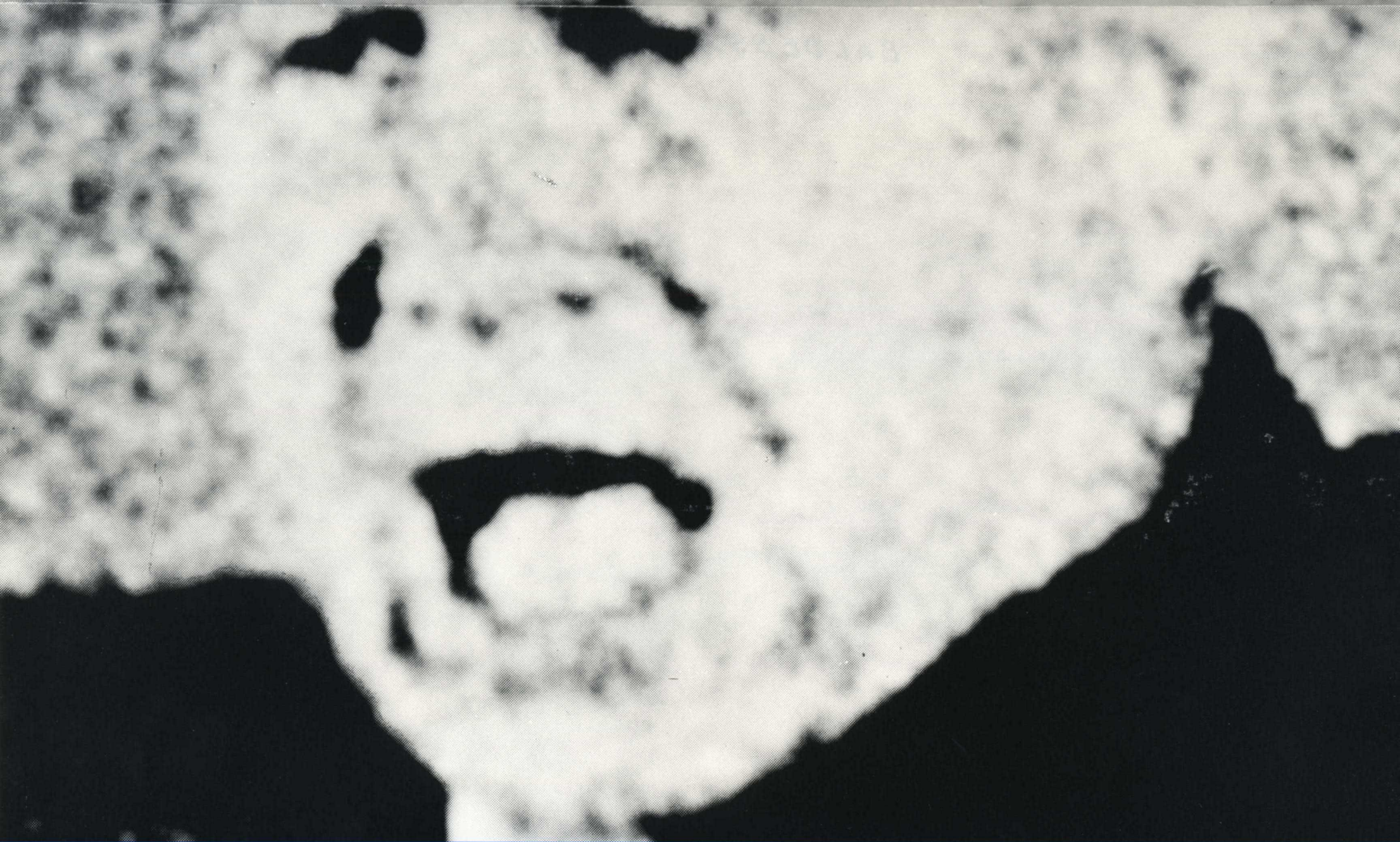
Please join us for a celebration
July 21, 2001
Reception 5:30-7:30pm
Geisel Library Entrance
University of California, San Diego

J O H N B A



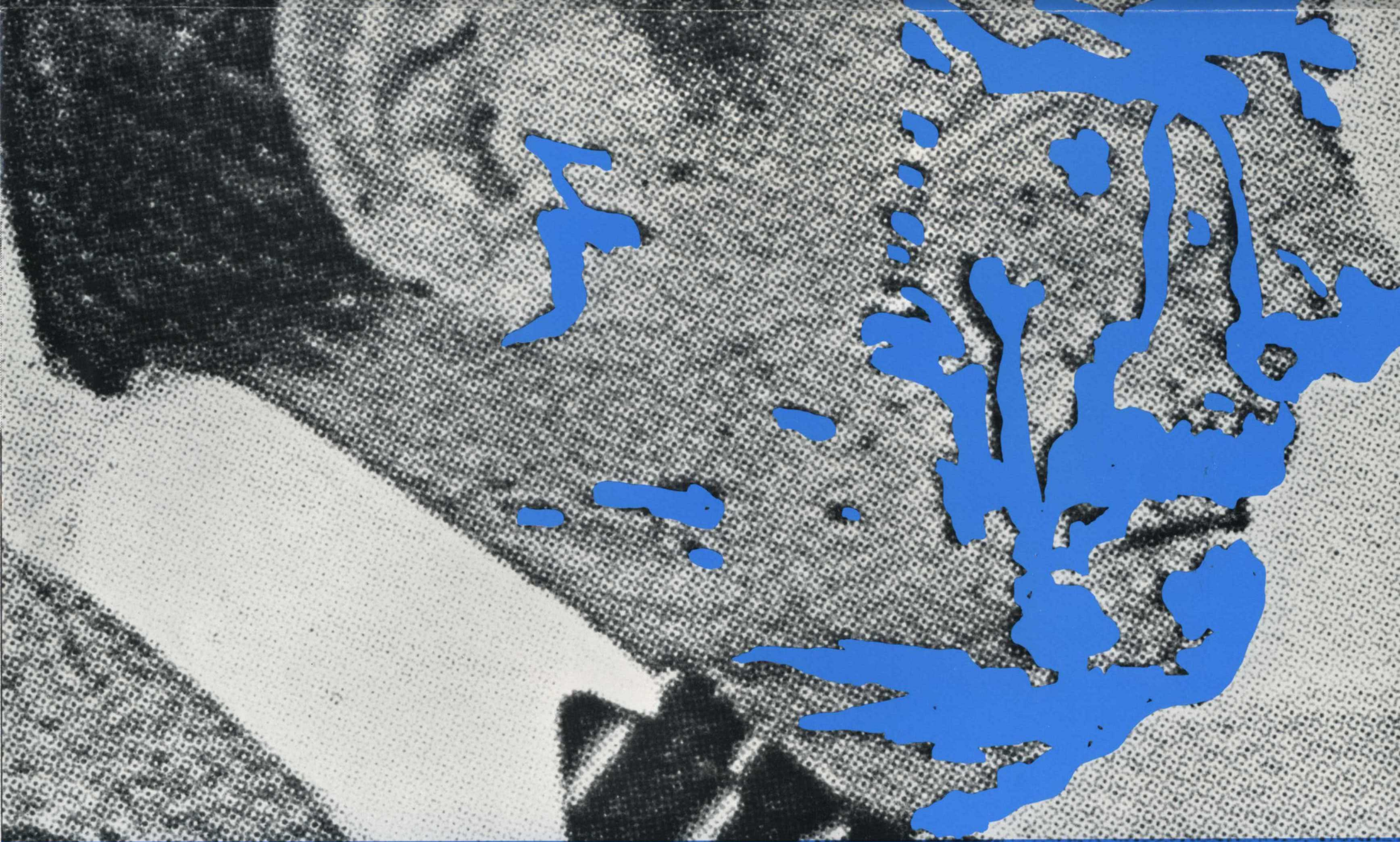
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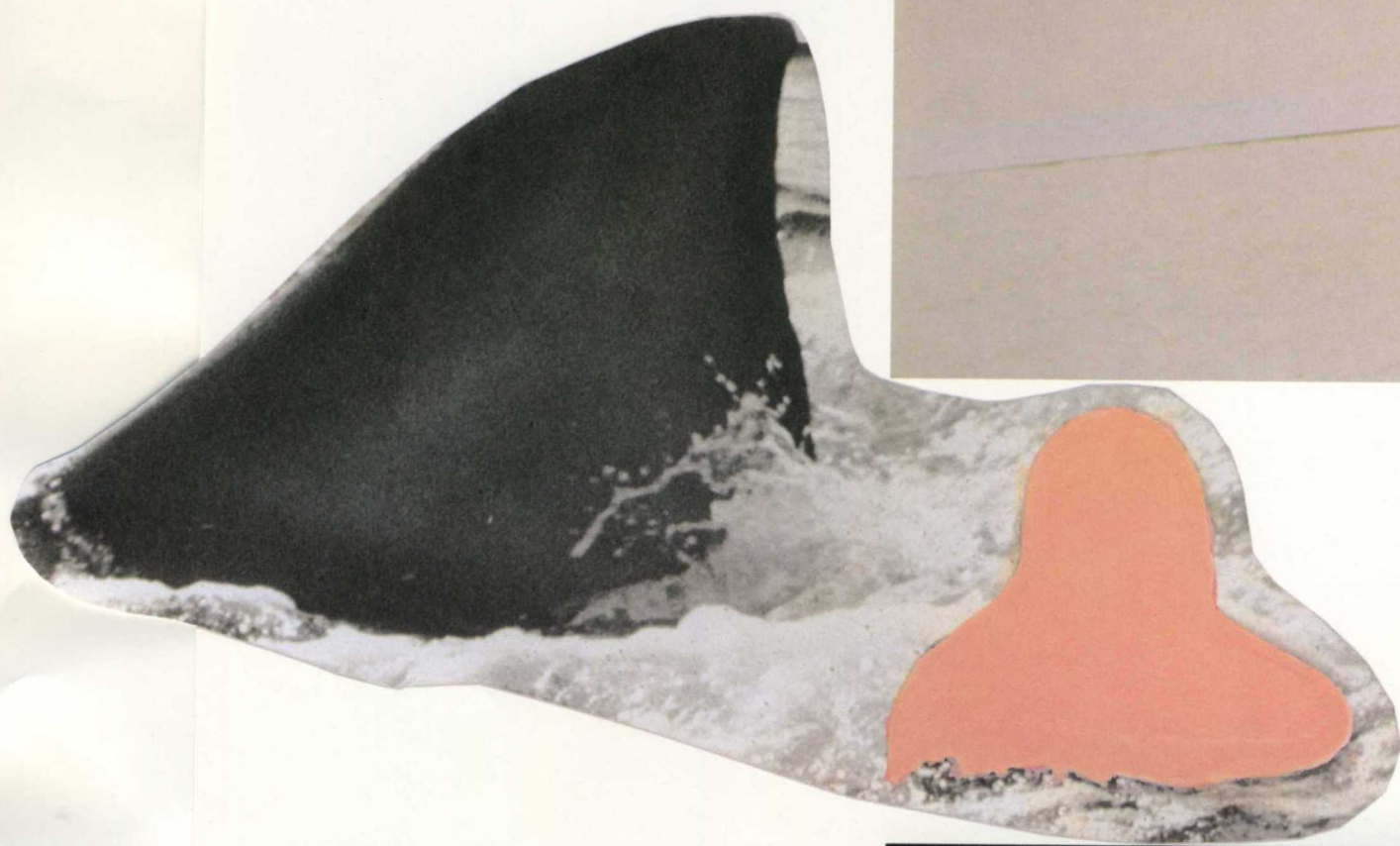


ALLERY

1644 17th Street Santa Monica, California 90404 213 450-5962

Thursday, June 28, 7 - 9 PM

ND







JOHN

19 SEPTEMBER-10 OCTOBER



BALDESSARI

SONNABEND

R 1992 420 WEST BROADWAY NEW YORK 10012

BALDESSARI JOHN 1992 420 WEST BROADWAY NEW YORK 10012

art & project

BALDESSARI

adriaan van ravesteijn
geert van Beijeren bergen en henegouwen

amsterdam 7
van breestraat 18
(020) 792835

bulletin 41

drukwerk/
printed matter

AIR MAIL

aan/to

los angeles county museum

los angeles(calif)90036 usa
5905 wilshire bvd

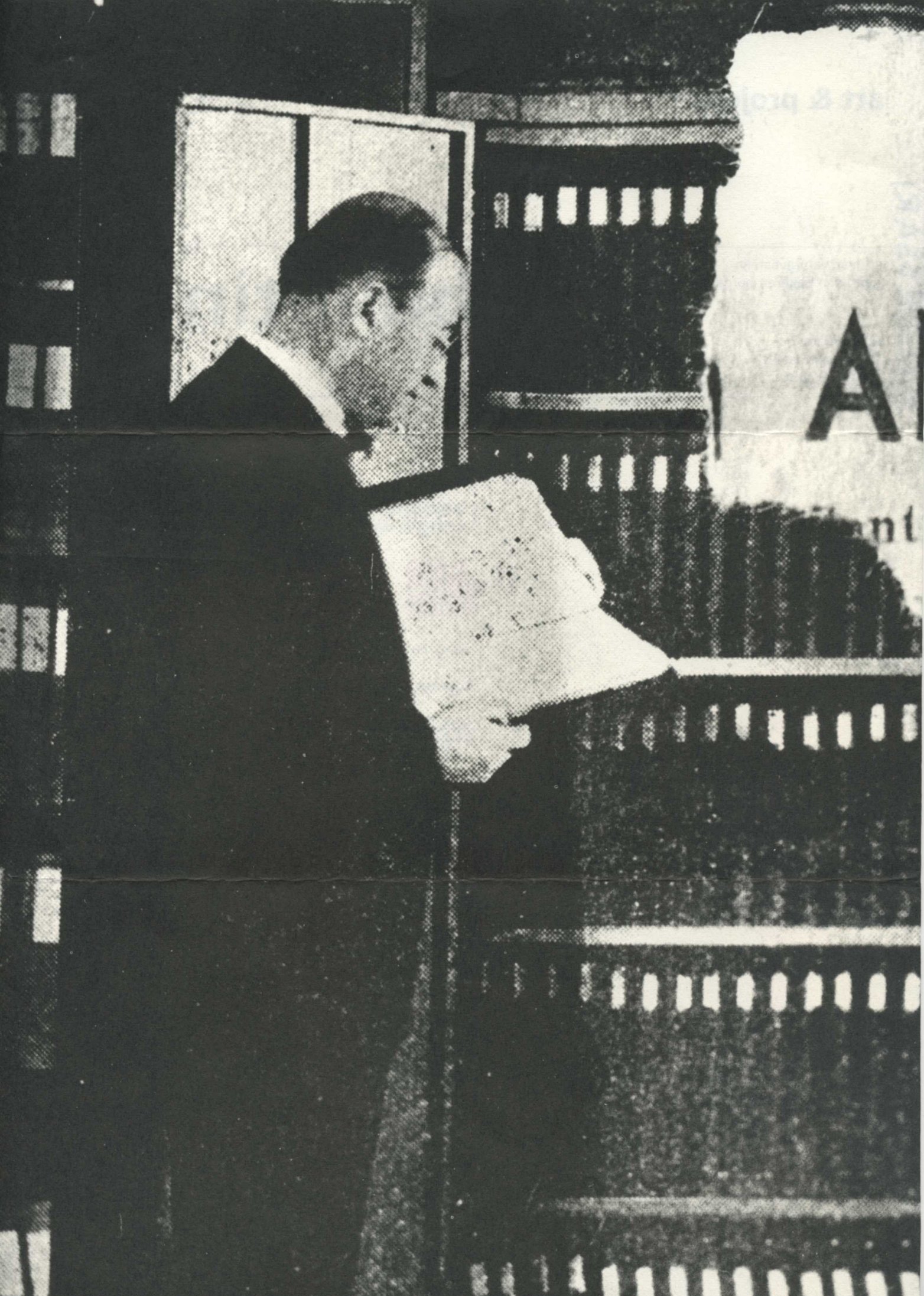
LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA
AUG 6 1971

3.7 - 15.7.1971



art disasters, john baldessari, 1971

open: dinsdag t/m zaterdag 11 - 5 uur/
tuesday till saturday 11 a.m. - 5 p.m.



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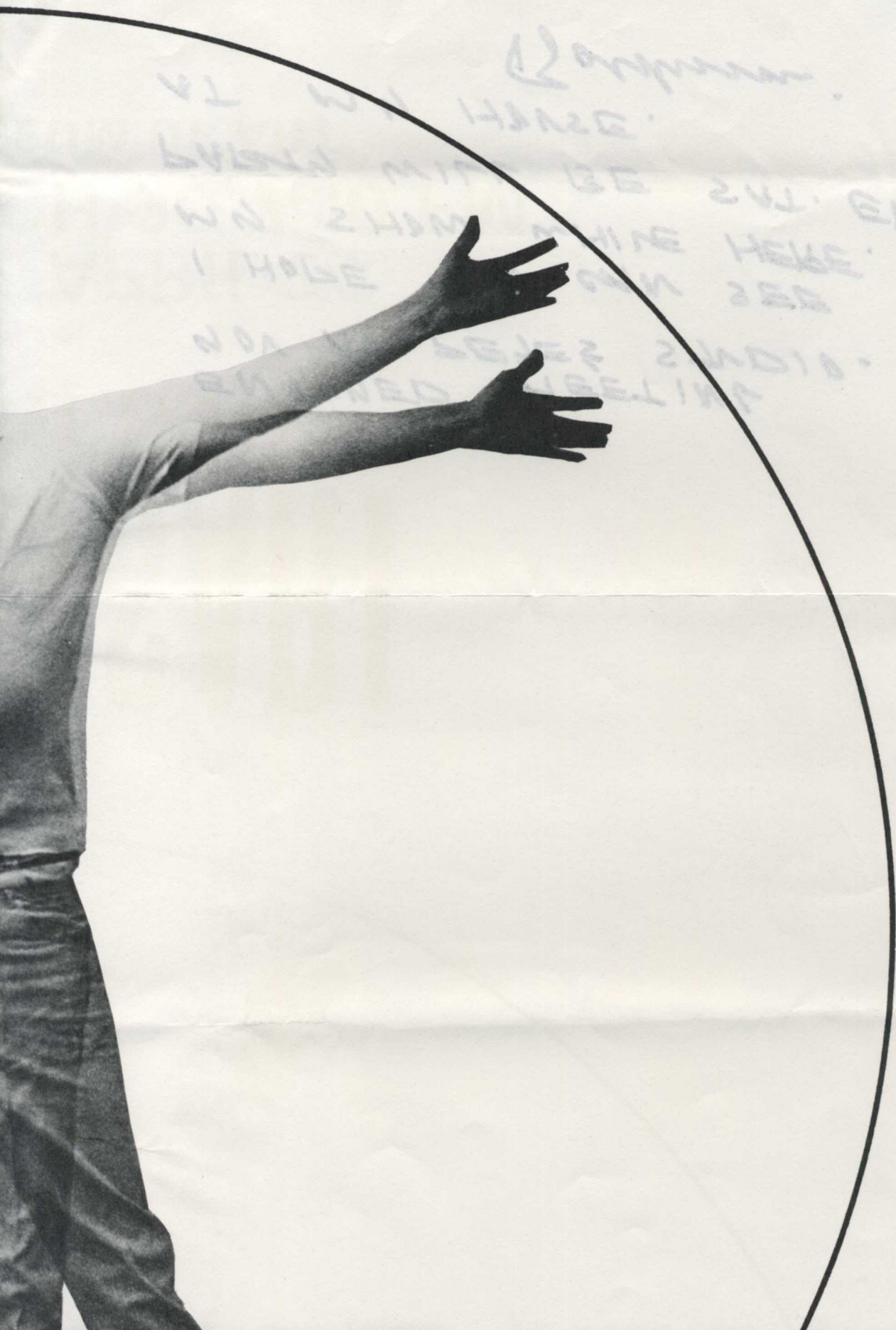
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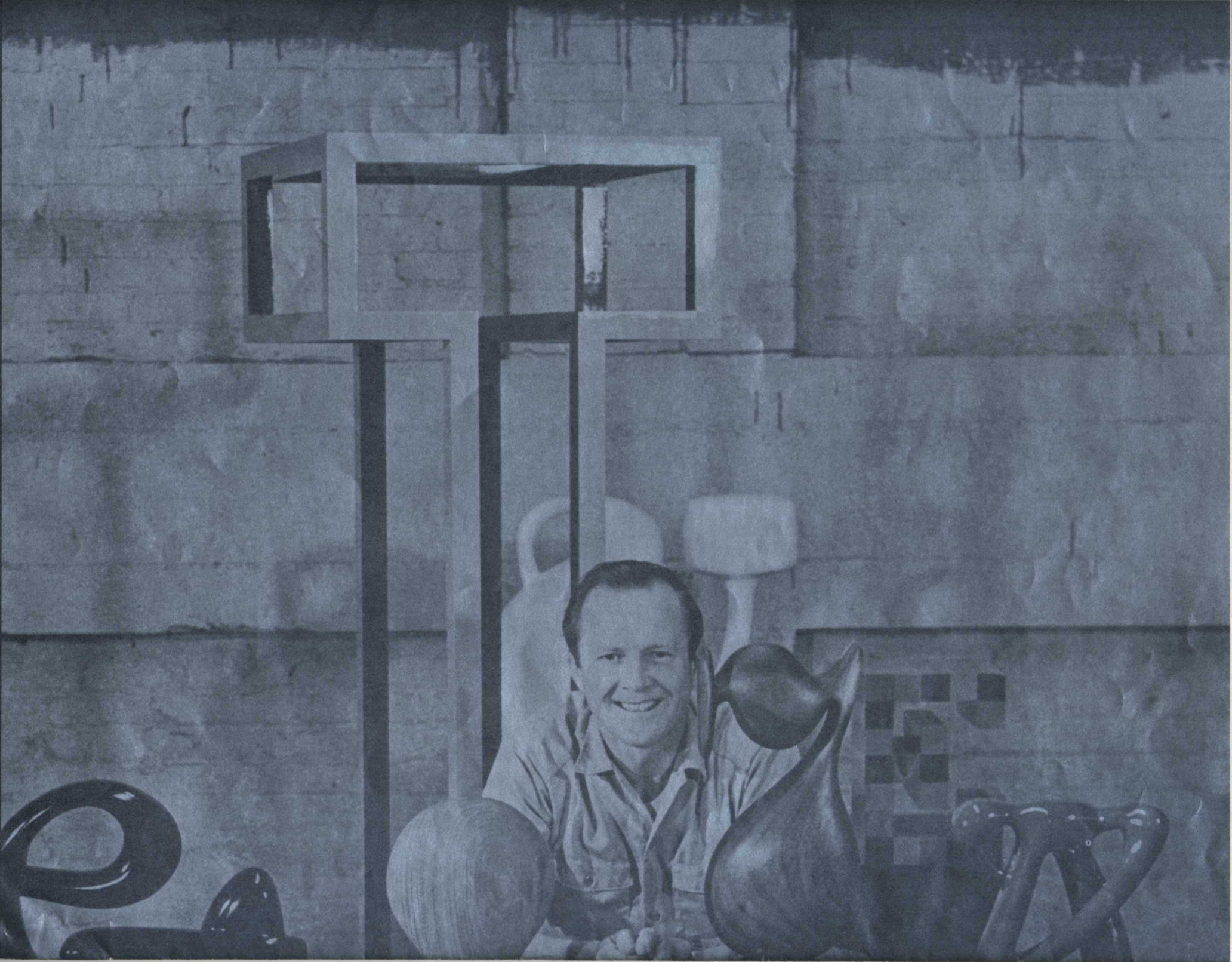


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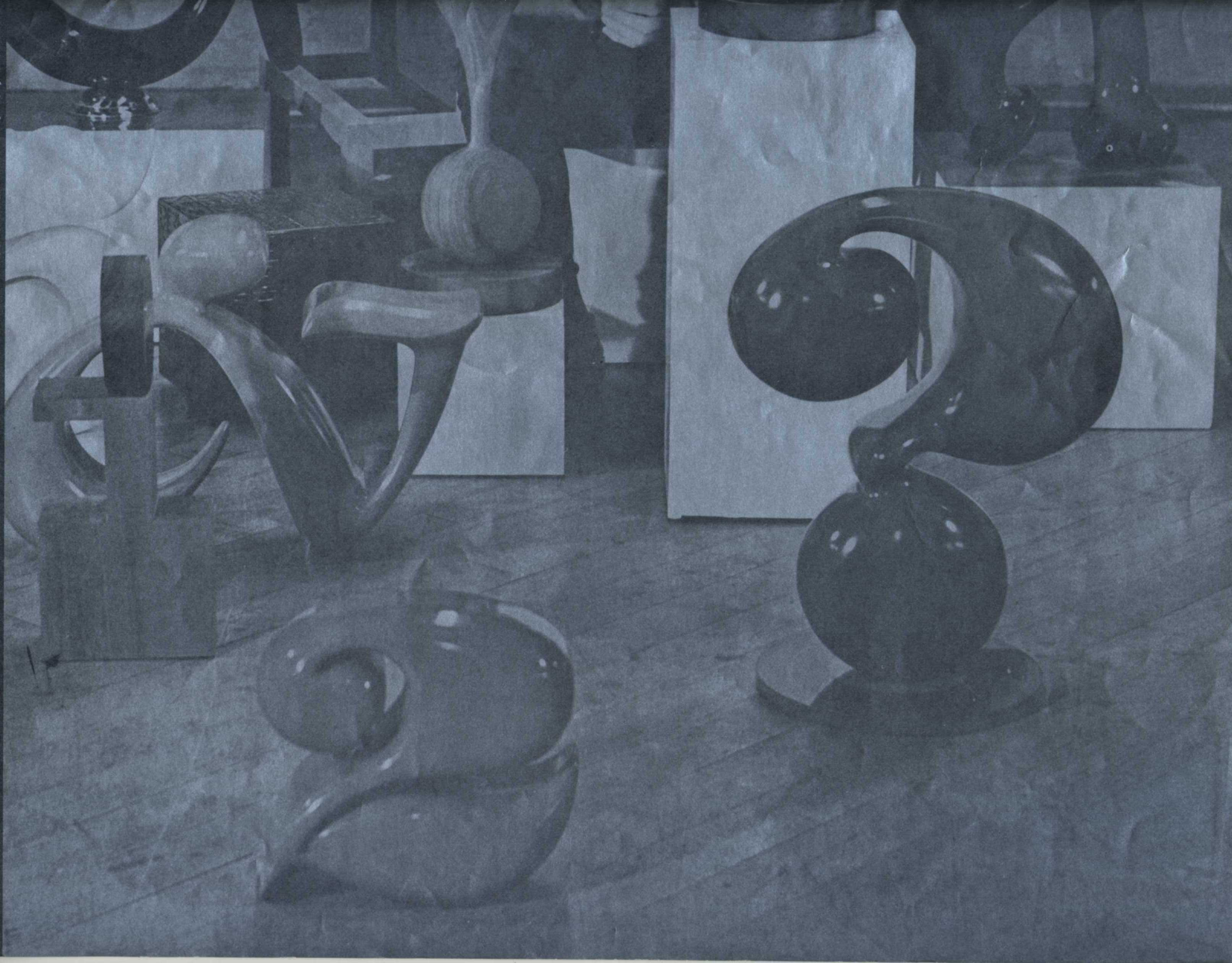
- APRIL 24
CH 30, 7-10 PM
SEUM OF ART





John A. Baldessari, who introduced painting into National City (from a photograph made in his studio in 1967) PHOTO: JOHN WAGGAMIAN





JOHN BAI
MUSEUM FOLK
4. SEPTEMBER-18

DESSARI
KWANG ESSEN
8. OKTOBER 1981





JOHN

FOOT AND STOCKING (WITH BIG TOE EXPOSED) 2010

BALDESSARI

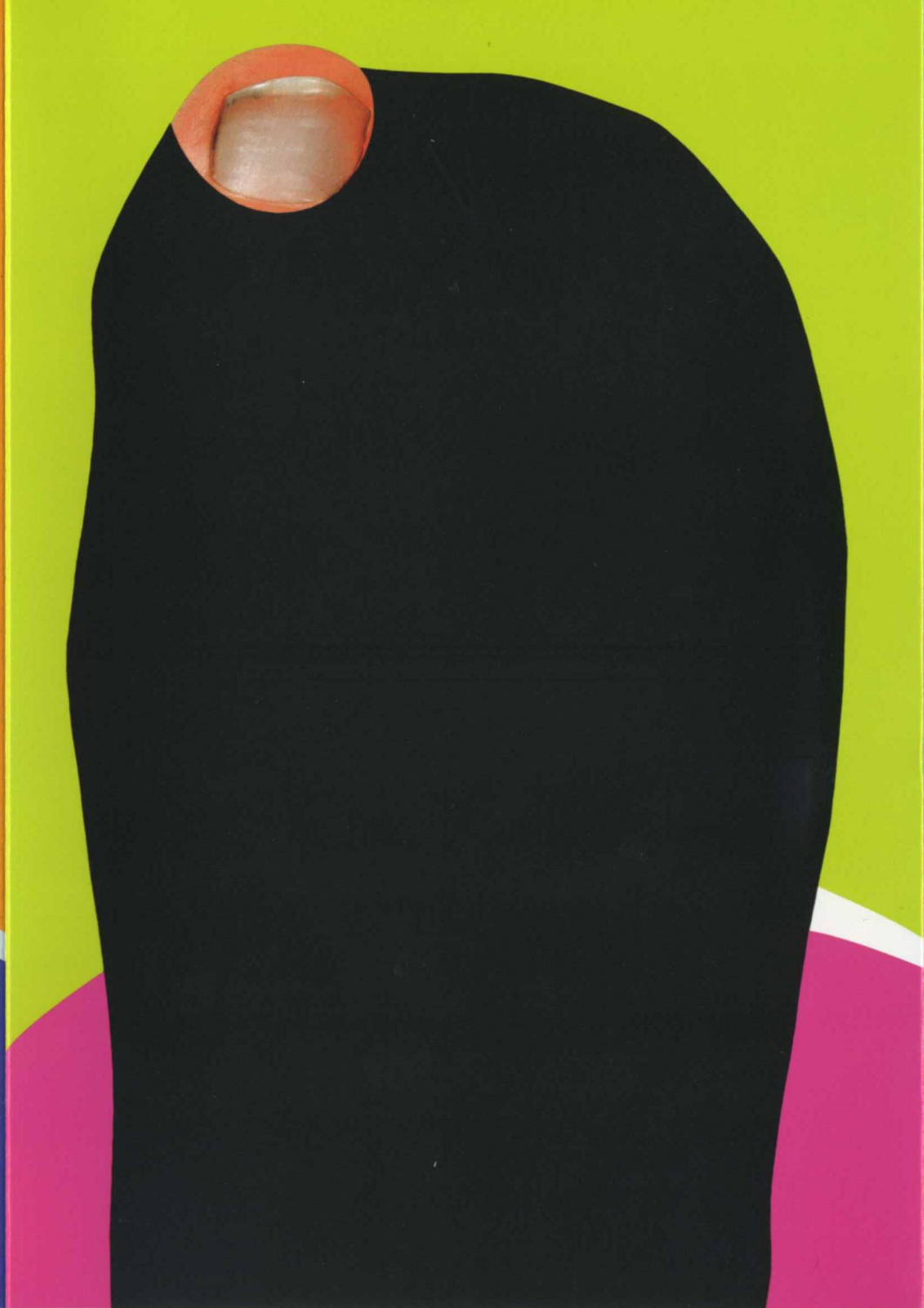


Foot and Stocking (With Big Toe Exposed): Brienne, 2010



BALDESSARI 2010 R.T.F.

Foot and Stocking (With Big Toe Exposed): Fran, 2010



BALDESSARI 2010

Foot and Stocking (With Big Toe Exposed): Shelly, 2010



BALDESSARI/2010 R.T.P.

Foot and Stocking (With Big Toe Exposed): Phil, 2010



BALDESSARI/2010

Foot and Stocking (With Big Toe Exposed): Io, 2010



BALDESSARI/2010 R.T.P.

Foot and Stocking (With Big Toe Exposed): Io, 2010



BALDESSARI/2010 R.T.P.

Foot and Stocking (With Big Toe Exposed): Kim, 2010



Production Notes:

In February 2010, John Baldessari began his collaboration with Gemini on a new series of prints. Baldessari had photographs taken of the bare right foot of several members of his studio staff and then reworked each digital image by covering the entire foot, except the right big toe, with a black form in the appearance of a sock. The Gemini workshop stepped in to make digital print-outs of Baldessari's files to determine the proper scale. Once resolved, Gemini Master Printer Richard Kaz began the lengthy process of making screens and color-proofing each image. Baldessari created a formula for the colors that appear in the six prints of the *Foot and Stocking (With Big Toe Exposed)* series; only six colors were utilized in the project, with three pairings of color that alternate top to bottom.

Various experiments were done to create the look of the exposed toe. Initial attempts were with embossing, but it was finally resolved by printing a duplicate toenail, adding an additional printing of clear varnish, then cutting the nail and collaging it using a pressure sensitive adhesive, GUDY 831, over the first printing of the toe on the full-sized print. The side edges of the collaged nail are hand-painted by the workshop.

Originally the black area of the foot was simply screenprinted in a semi-gloss black ink, but then the possibility arose of using a fabric and no screen ink for the sock. Early efforts to apply a black canvas material to the surface of the print left an unattractive frayed edge. Further exploration lead to the use of Cordura fabric which produces a very clean perimeter when cut with a laser.

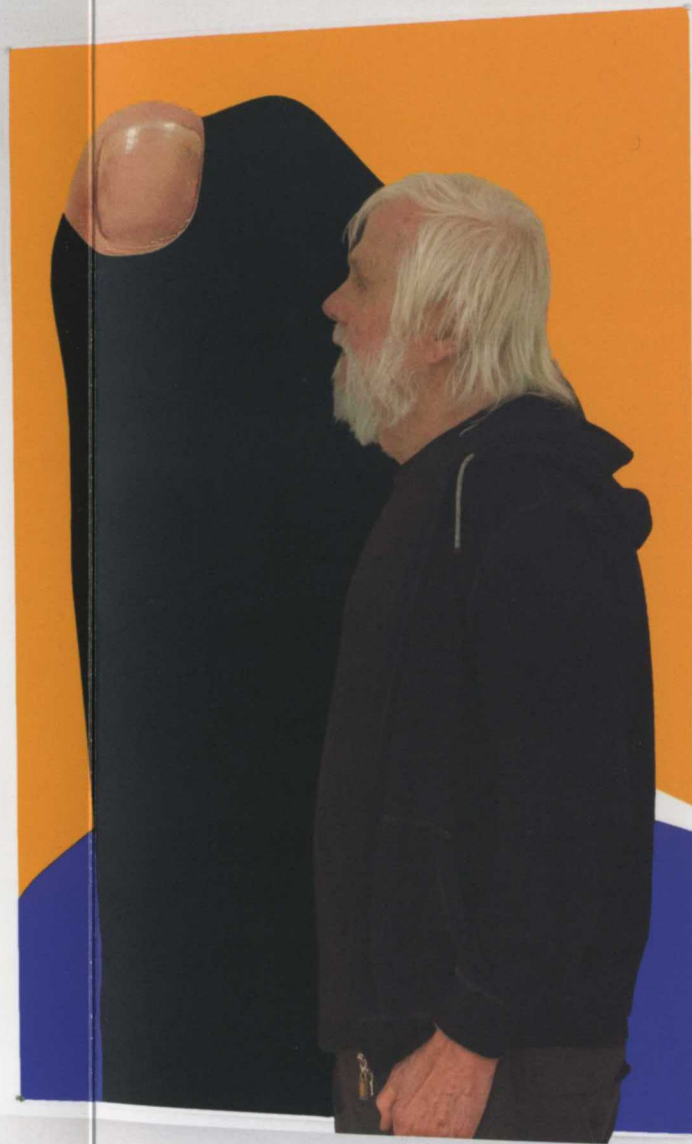
Each of the six prints is an edition of 45, created on Lanaquarelle Watercolor paper measuring 50 x 33 inches. The three background colors are screenprinted individually, and the protruding toe is screenprinted in a 4-color process, as is the toenail that is cut out and collaged onto the surface. The nail is over-printed with a clear varnish. The black sock is a laser-cut collage element made of Cordura, a urethane-coated nylon. The Cordura element is attached using a heat activated adhesive, BEVA 371.

Many thanks go out to Richard Kaz for his printing expertise and collaboration, as well as to Anna Medina and Anna Lynett for their efforts in editioning these works. The guidance and assistance from Brienne Arrington at John Baldessari's studio always makes the process flow more easily. Outside assistance in fabrication and lamination was greatly appreciated and provided by Al Watt of Pacific Coast Sportswear.

James Reid
Master Printer and Workshop Manager

LEFT: John Baldessari in his studio

RIGHT: John Baldessari, assisted by Master Printer Richard Kaz



JOHN BALDESSARI

FOOT AND STOCKING (WITH BIG TOE EXPOSED), 2010

Six screenprints with fabric and paper collage

OCTOBER 7—NOVEMBER 6, 2010

Reception for the artist and booksigning: **OCTOBER 14, 2010 6:00–8:00 PM**

PLEASE RSVP

gemi@joniweyl.com or 212.249.3324

The artist will be signing copies of his newly released publication

John Baldessari: A Catalogue Raisonné of Prints and Multiples, 1971–2007 by Sharon Coplan Hurowitz (9"x12", 540 pages, 198 color plates)

The first comprehensive study of John Baldessari's print work and multiples



GEMINI G.E.L. ^{AT} JONI MOISANT WEYL

980 MADISON AVE – 5TH FLOOR NEW YORK, NY 10075 t: 212.249.3324 f: 212.249.3354

GEMINI@JONIWEYL.COM WWW.JONIWEYL.COM

TUESDAY – SATURDAY 10AM – 6PM

JOHN BALDESSARI
FOOT AND STOCKING (WITH BIG TOE EXPOSED), 2010

8-color screenprints with fabric and paper collage
50 x 33" (127 x 83.8 cm) editions of 45
\$8,000 each



JBA10-5329

Foot and Stocking (With Big Toe Exposed): Brienne



JBA10-5330

Foot and Stocking (With Big Toe Exposed): Fran



JBA10-5334

Foot and Stocking (With Big Toe Exposed): Shelly



JBA10-5333

Foot and Stocking (With Big Toe Exposed): Phil



JBA10-5331

Foot and Stocking (With Big Toe Exposed): Io



JBA10-5332

Foot and Stocking (With Big Toe Exposed): Kim

GEMINI G.E.L. ^{AT} JONI MOISANT WEYL

980 MADISON AVE – 5TH FLOOR NEW YORK, NY 10075 TEL: 212.249.3324 FAX: 212.249.3354
GEMINI@JONIWEYL.COM WWW.JONIWEYL.COM



JOHN BALDESSARI

Raised Eyebrows/Furrowed Foreheads

November 25, 2008–January 10, 2009

Reception Tuesday November 25, 6–8 pm

MARIAN GOODMAN GALLERY

24 WEST 57TH STREET NEW YORK, NY 10019

TEL: 212-977-7160 FAX: 212-581-5187 WWW.MARIANGOODMAN.COM



JOHN BALDESS

Maquettes 1987 - 1994

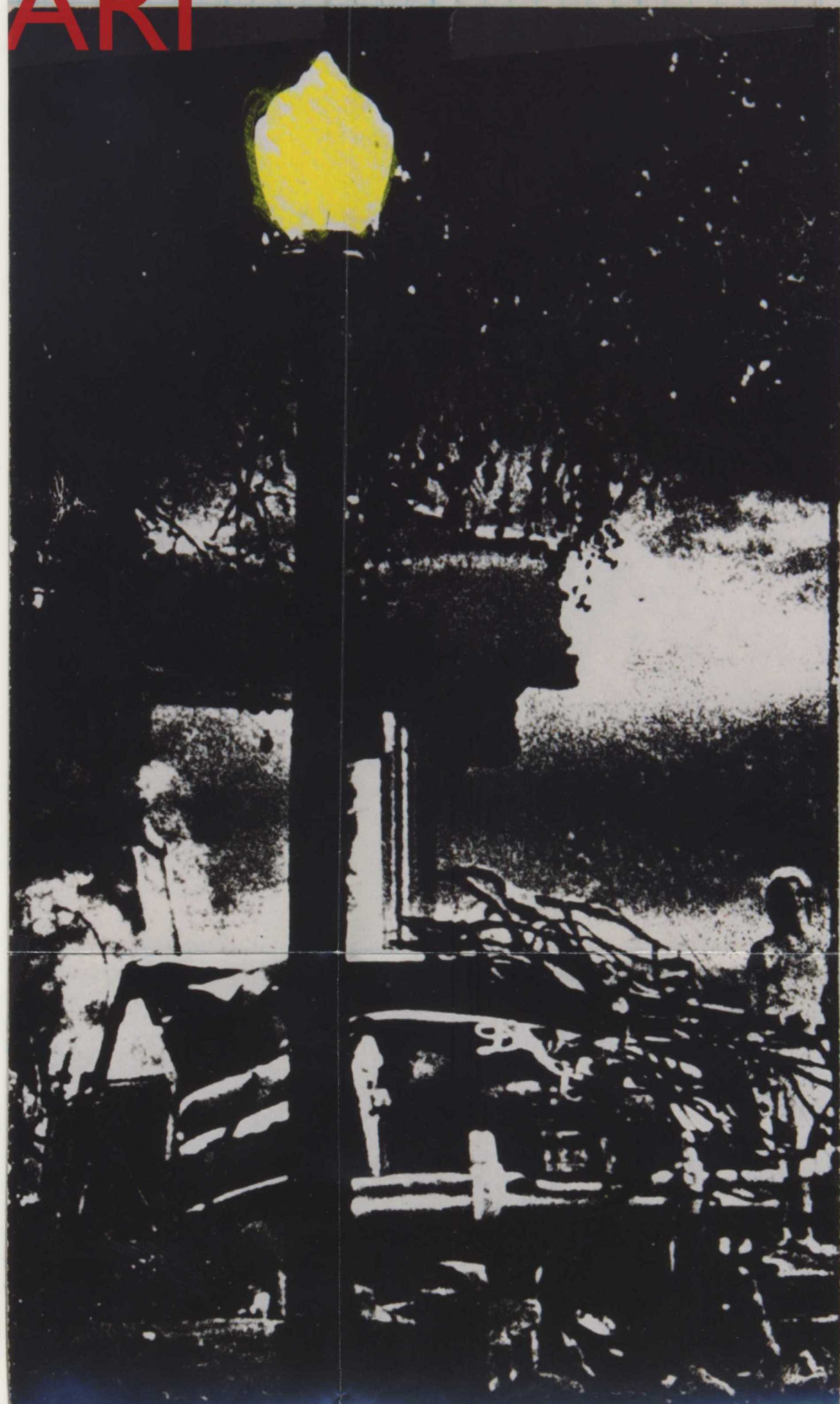
8. July - 16. September 2006

Opening: Saturday, 8. July 2006 6:00 - 8:00pm

In cooperation with Margo Leavin Gallery



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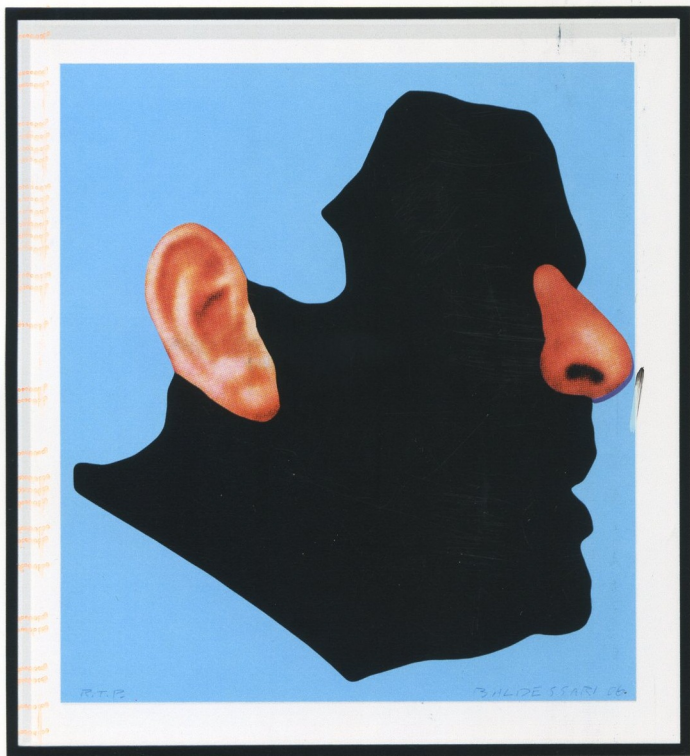




1301PE



6150 Wilshire Blvd., Los Angeles, California 90048 Telephone: (323) 938-



G E M I N I G . E . L . L L C

8365 MELROSE AVENUE LOS ANGELES, CALIFORNIA 90069

TELEPHONE 323 651 0513 FACSIMILE 323 651 4418

EDITIONS@GEMINIGEL.COM WWW.GEMINIGEL.COM

MONDAY - FRIDAY 9:30-5:30 SATURDAY BY APPOINTMENT

JOHN BALDESSARI

Noses & Ears, Etc.: The Gemini Series, 2006

New screenprint constructions

Reception for the Artist

Tuesday, November 21st, 2006

6:00pm - 8:00pm

John Baldessari

Noses & Ears, Etc.: The Gemini Series:

Profile with Ear and Nose (Color), 2006 (JBA06-5308)

2 layer, 7 color screenprint construction, framed, 34 $\frac{3}{4}$ " x 32" x 3"

Edition: 45

© 2006 JOHN BALDESSARI AND GEMINI G.E.L.L.C. PHOTO: DOUGLAS M. PARKER



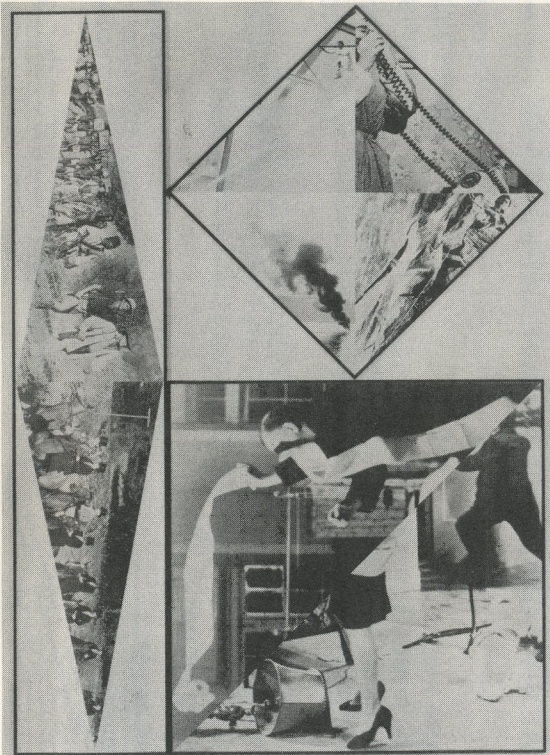
Howard Fox

Curator of Contemporary Art

Los Angeles County Museum of Art

5905 Wilshire Blvd.

Los Angeles, CA 90036



JOHN BALDESSARI
Life's Balance 1986
Black and White photograph
97¾ x 68¾ inches

Courtesy of Margo Leavin Gallery,
Los Angeles

Photo: Douglas M. Parker Studio

SOCIETY FOR PHOTOGRAPHIC EDUCATION 1987 WESTERN REGIONAL CONFERENCE

**FRIDAY, OCTOBER 30 - SUNDAY, NOVEMBER 1
THE INN AT MORRO BAY
MORRO BAY, CALIFORNIA**

Registration begins at 9:00 a.m.

KEYNOTE SPEAKERS:

- ★ **JOHN BALDESSARI**
- ★ **HELEN AND NEWTON HARRISON**

**PARTIALLY FUNDED BY THE NATIONAL ENDOWMENT FOR THE ARTS
AND EASTMAN KODAK.**

This year's regional conference will address issues of photography within the broader context of curricula and education. Emphasis will be placed on a cross-disciplinary examination of the role of photography in contemporary culture.

HOTEL ACCOMMODATIONS

The conference will be held at the Inn at Morro Bay, an attractive hotel and conference center located on the California coast midway between San Francisco and Los Angeles. The Inn provides single or double room accommodations, as well as spacious meeting rooms and on-site restaurant facilities. The grounds include a golf-course, a pool and bicycle paths on the beach-front property. Neighboring San Luis Obispo is host to several galleries that will be presenting special photography exhibitions during the conference.

For those not wishing to stay on grounds, a campground is located within a mile of the Inn. Names and phone numbers of additional nearby motels are available upon request.

EXHIBITS AND DISPLAYS

A variety of exhibits at the conference site by publishers, manufacturers and educational institutions will allow conference participants to review and/or purchase the latest books and products in the photographic field.

TRANSPORTATION

Located on Highway 1, Morro Bay is easily accessible by car and train. Amtrak provides service to San Luis Obispo; the Inn at Morro Bay provides a free shuttle service from the train station to the hotel. ***Please contact the Inn in advance of your arrival to make arrangements for shuttle service.*** (805-772-5651). A conference shuttle organized by SPE will be provided for the Saturday afternoon gallery tour to San Luis Obispo.

DIRECTIONS TO THE INN AT MORRO BAY

Take Highway 101 from San Francisco or Los Angeles to San Luis Obispo. Exit Highway 1. Travel North to Morro Bay. Take the Los Osos/Baywood exit. Proceed along Southbay Blvd. to entrance of Morro Bay State Park (7/10 of a mile). Turn right into park entrance 1.6 miles to the Inn (The camp grounds are along this route).

HENRY HOLMES SMITH STUDENT SCHOLARSHIPS

Tuition scholarships and small travel stipends will be awarded to seven students to attend this year's conference. The Henry Holmes Smith Scholarship program was made possible through funds generated at a print raffle at the 1986 Western Regional Conference. Scholarship recipients will be selected this year by the photography faculty of Cal State Polytechnic, Orange Coast College, UC Riverside, California Institute of the Arts, San Francisco State, San Francisco Art Institute and San Jose State. Students at the above institutions who wish to be considered should express interest to their faculty members. It is hoped that funds will be available to continue this program in the future, and to rotate the scholarships among other educational institutions.

SPEAKERS:

ELEANOR ANTIN's presentation, "Photography and the Fiction of History," will trace the role of photography in this performance artist's invention of various archetypal personae.

STEVE AXELRAD is a photographer working in Southern California; he will show his recent innovative work made with interactive video technologies.

JOHN BALDESSARI, keynote speaker, is a preeminent visual and conceptual artist living and working in Los Angeles. He serves on the faculty of the California Institute of the Arts, and his work has been exhibited in major institutions worldwide.

ELLEN BIRRELL, a faculty member at the University of Tucson, works with photography, sculpture, painting and installation; she will show work from her 1986 mixed-media "Alphabet Series".

JO ANN CALLIS will lead a gallery tour through a show of her recent work, constructed images that depict everyday objects in arrangements that illuminate aspects of our interior lives.

DARRYL CURRAN, who has long been influential in the experimentation with alternative processes, will show his recent work.

BOB DAWSON, photographer of the "Great Central Valley" and "Water in the West" projects, will lead a panel discussion on "Photography and Philanthropy: Addressing Social Issues in the Arts" with historian and curator Ellen Manchester, California Council for the Humanities representative Susan Gordon, and artists Morrie Camhi, Peter Goin and Lonnie Shavelson.

JEANNE FINLEY will lead a panel, "The Primal Scene," that explores the relationship of psychology and psychoanalytic theory to the work of three artists, Nancy Barton, Melinda Montgomery and Christine Tamblyn.

PETER DeLORY will show his large color images made from elaborately constructed sets.

SUSAN FELTER will show her recent color photographs made from computer-generated imagery.

JACK FULTON will show his work in a presentation titled "A Photograph is Worth at Least 90 Words."

HELEN and NEWTON HARRISON, keynote speakers, are internationally celebrated artists who have explored art and environmental issues in their books, visual and performance works.

ERIC JOHNSON is on the faculty of California Polytechnic State University; he will show his 1987 still-framed video images of the Pacific War, presented as altered cibachrome prints.

JIM LERAGER is an editorial photographer working in Berkeley; he will present "In the Shadow of the Cloud: Photographs of Histories of American Atomic Veterans."

MICHAEL LITTLE teaches video at Sonoma State; he will give a presentation on commercial billboards.

DANIEL MARTINEZ and HARRY GAMBOA will discuss the psychosocial and political borders of both media and artistic images, and will show their recent work that attempts to engage the viewer in an active shift in cultural perspective.

PRUSSIA MERRIT is a teaching assistant at Sonoma State; she will present a survey of student work from educational programs throughout the Western Region.

SHEILA PINKEL, influential artist and educator, will lead a panel, "Innovative Methods of Teaching," that explores a cross disciplinary approach to photography. Panel members will include artists and educators Connie Hatch, Phil Steinmetz, Dee Dee Halleck and George LeGrady.

ELENA SHEEHAN will present "Interconnections," a group of her photographs from the 1970s to the present that explore familiar places.

HOLLY ROBERTS will show her recent hand-painted photographs, richly psychological and mysterious studies of individuals and animals.

ANN SKINNER JONES is a visual anthropologist and a professor of film and theater arts; she will present "By Leaps and Bounds," a discussion of strategies to stimulate a multiplicity of ideas and individuality in visual thinking.

LYNN UPCHURCH is the new director of The Friends of Photography and the former director of the American Museum Association; at an informal luncheon, she will discuss The Friends' plans for its new home in San Francisco.

CONFERENCE REGISTRATION

Name _____

Address _____

Daytime Phone _____

SPE Membership Fees

\$40.00 New Member

\$40.00 Renewal

Check One:

	Early Registration (before October 15)	Late Registration (after October 15)
Student	\$25	\$35
SPE Member	\$45	\$60
Non-Member	\$65	\$80

For further information, please call **Howard Spector, 213-663-0270.**

RESERVE NOW! Return this form with a check or money order payable to the Society for Photographic Education to the Conference Registrar:

Jack Johnson, 455 Los Altos Dr., Aptos, CA 95003

THE HALLOWEEN BAY CRUISE



This event is scheduled over the dinner hour on Saturday. Conference participants are invited to go on a cocktail cruise on Morro Bay. \$10.00 per person \$8.00 per student hor d'oeuvres included. No host bar.



The tentative schedule is as follows:

October 30th/Friday THEME TRACK

1:00 - STEVE AXELRAD
2:00

2:15 - DANIEL MARTINEZ
3:15 HARRY GAMBOA

3:30 - BOB DAWSON/PANEL
5:30

8:00 **KEYNOTE SPEAKER: JOHN BALDESSARI**

October 31st/Saturday

9:00 - ANN SKINNER JONES
10:00

10:15 - JEANNE FINLEY/PANEL
12:15

1:00 LYNN UPCHURCH/FOP
LUNCHEON PRESENTATION

2:00 - ELEANOR ANTIN
3:00

3:15 - SAN LUIS OBISPO
4:15 GALLERY TOUR

4:30 - JO ANN CALLIS
5:30 GALLERY TALK

8:00 **KEYNOTE SPEAKERS: NEWTON HARRISON AND
HELEN MAYER HARRISON**

IMAGE-MAKERS

1:15 - JIM LERAGER
2:15

2:30 - SUSAN FELTER
3:30

3:45 - DARRYL CURRAN
4:45

5:00 - JACK FULTON
6:00

9:15 - HOLLY ROBERTS
10:15

10:30 - ELENA SHEEHAN
11:30

11:45 - ERIC JOHNSON
12:45

2:15 - ELLEN BIRRELL
3:15

3:30 - PORTFOLIO/VIDEO VIEWING
4:30

4:45 - PORTFOLIO VIEWING
5:45

November 1st/Sunday

9:00 - SHEILA PINKEL/PANEL
11:00

11:15 - MICHAEL LITLE
12:15

9:15 - PETER DELORY
10:15

10:30 - PRUSSIA MERRITT
11:30



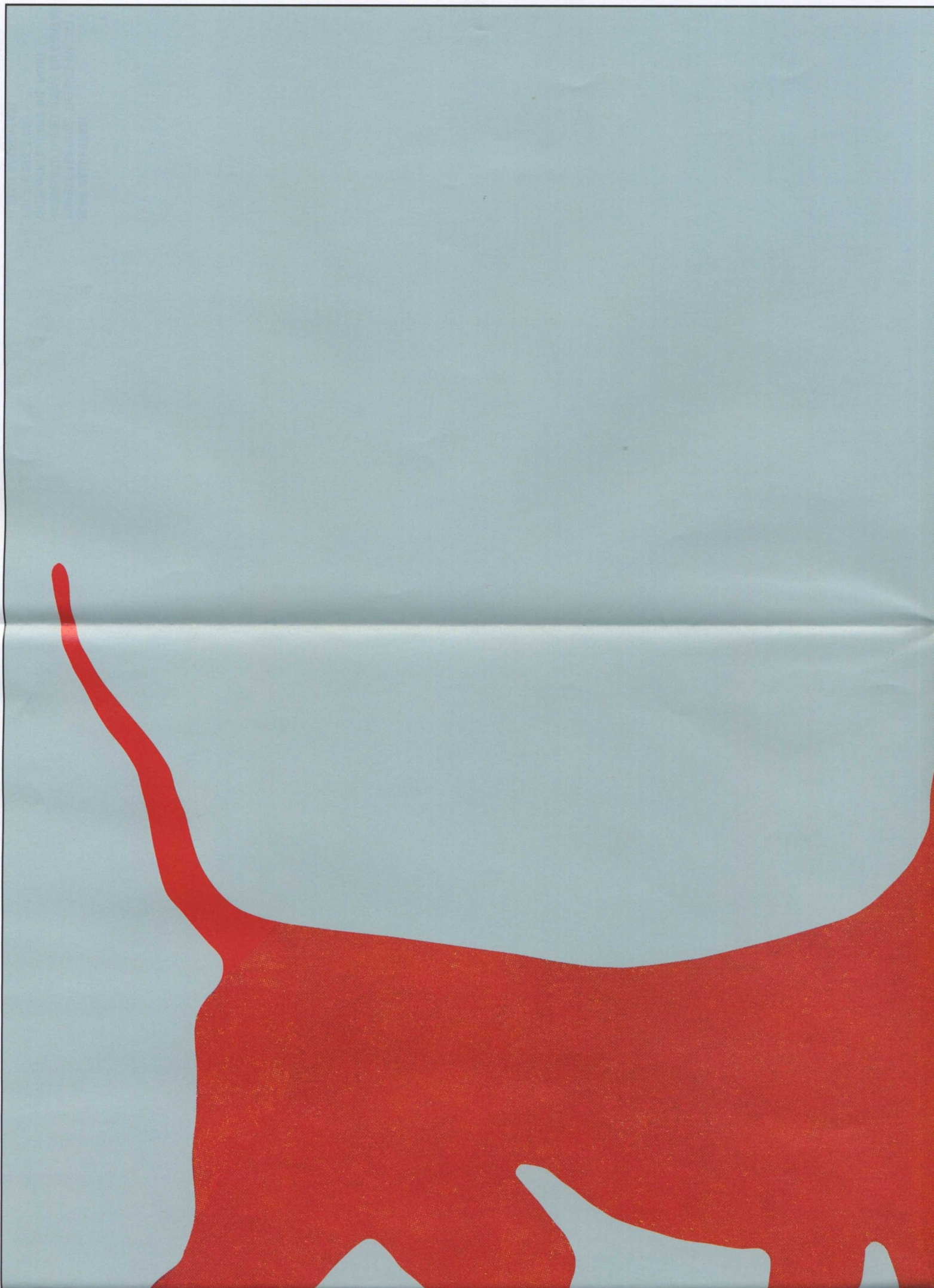


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ORANIENBURGER STRASSE 18





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JOHN BAL

DOUBLE FEATURE

23. SEPTEMBER – 29. OKTOBER 2011

ERÖFFNUNG: DONNERSTAG, 22. SEPTEMBER

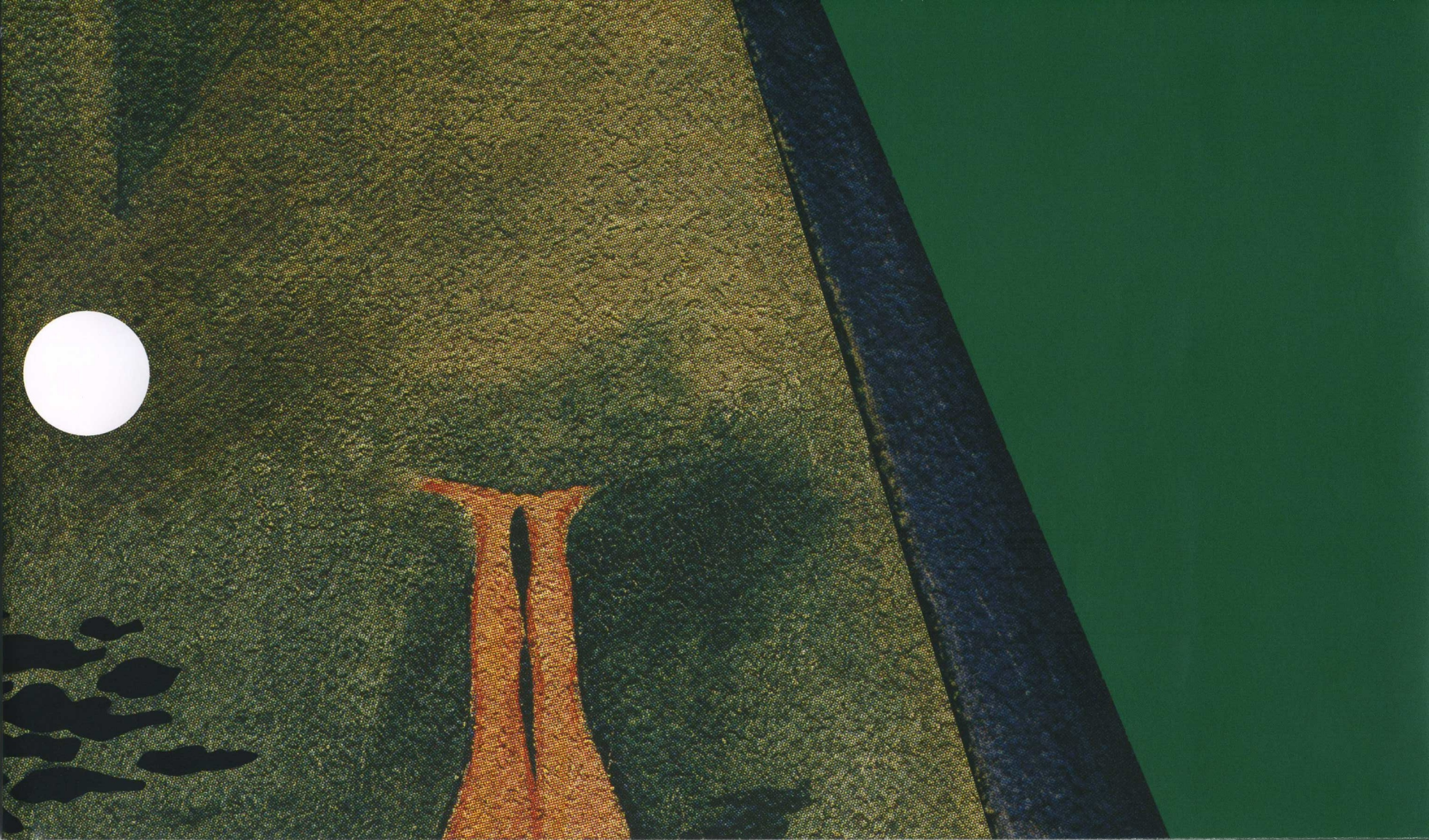


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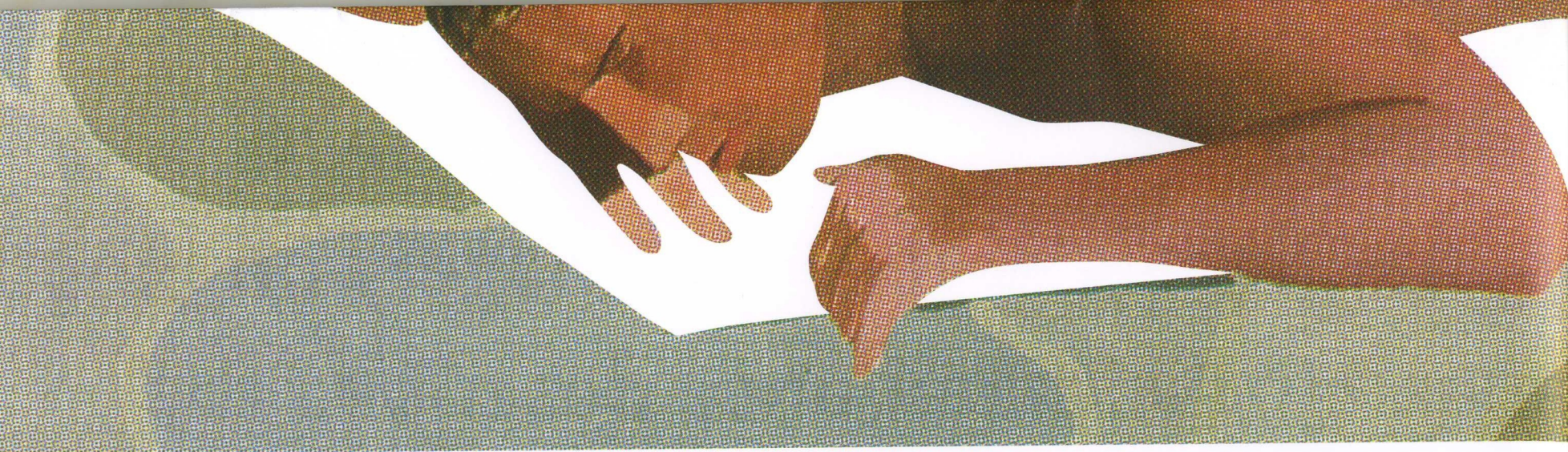








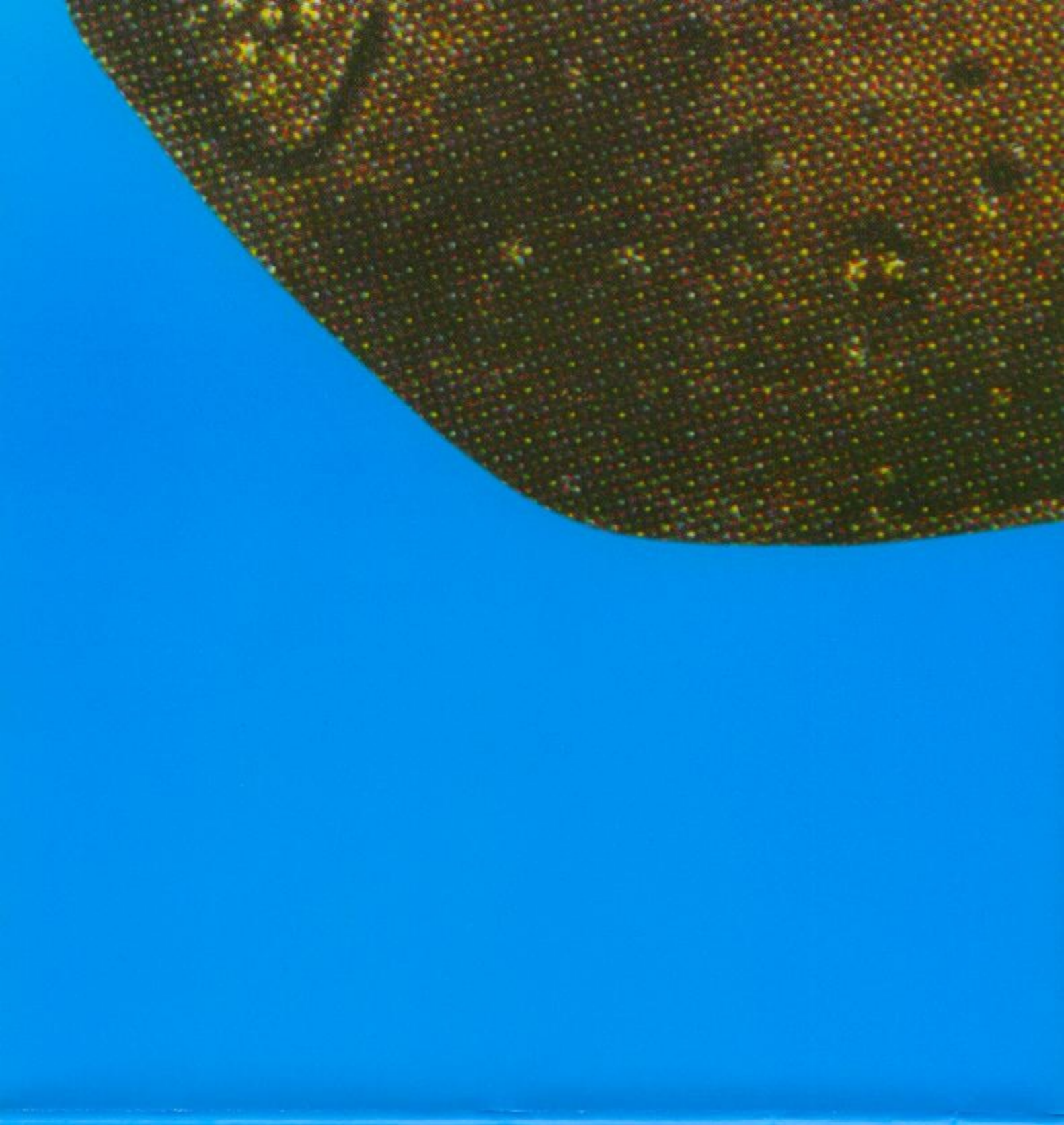




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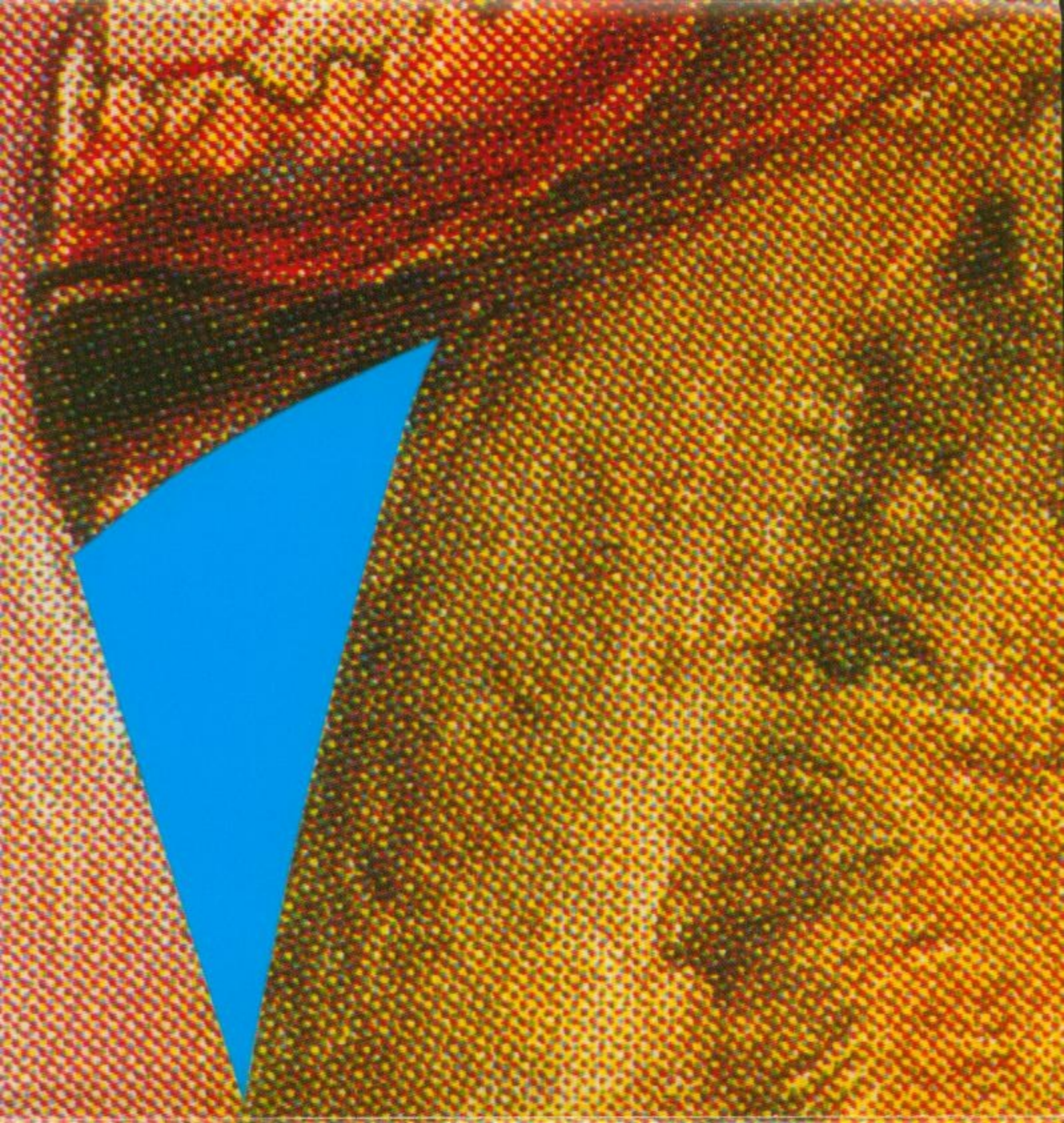
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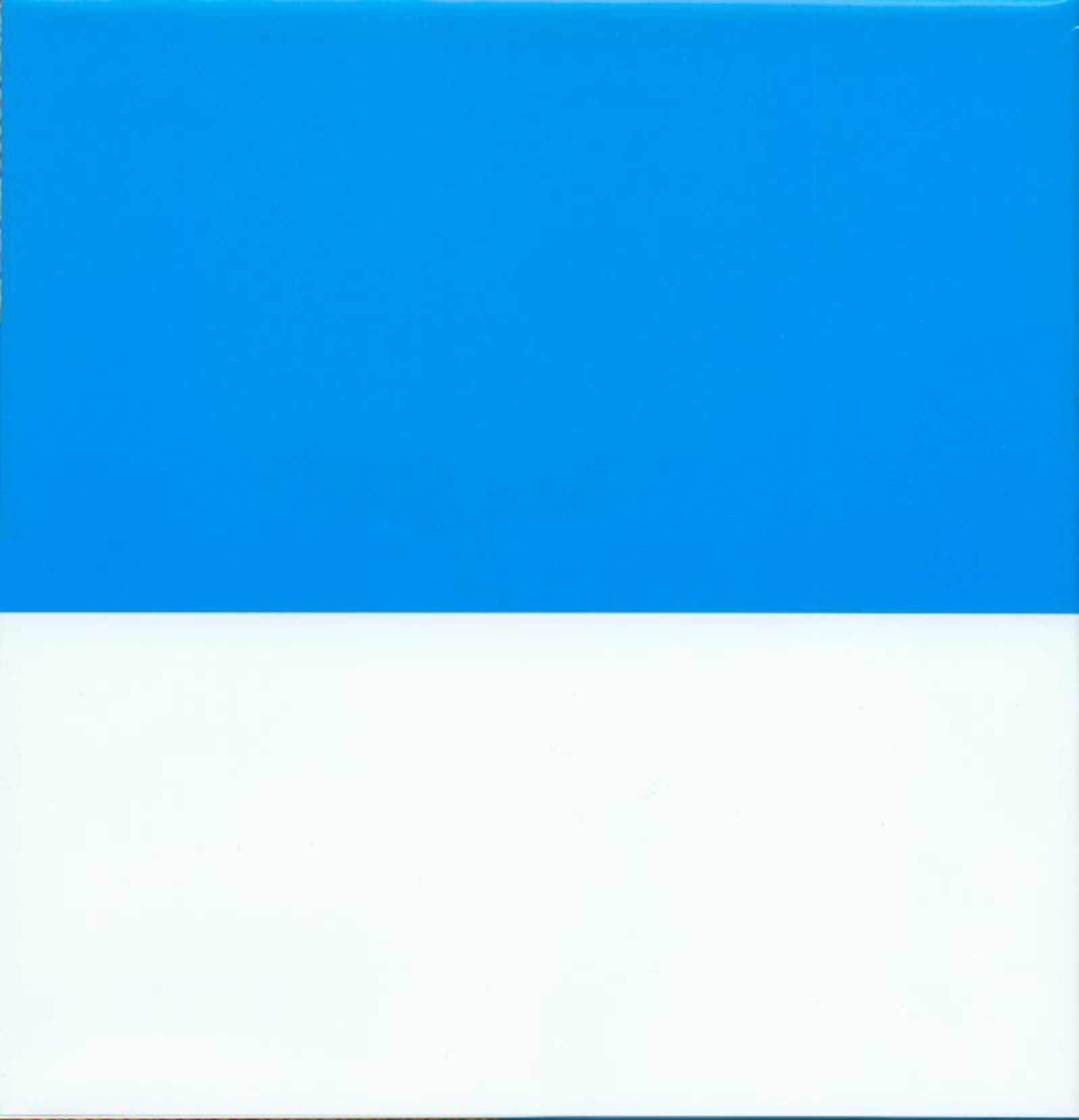














FEELINGS



JOHN BALDESSARI
EIGHT SOUPS

APRIL 18—JUNE 1, 2013

► OPENING RECEPTION
THURSDAY, APRIL 18
6:00—8:00 PM



PEA
SOUP



BLACK BEAN
SOUP



CARROT
SOUP



VIOLET
SOUP



TOMATO
SOUP



WHITE TRUFFLE
SOUP



BLUEBERRY
SOUP



CORN
SOUP

